Portland State UNIVERSITY

Academic Affairs

School of Business Administration

Expanding the PSU Sphere of Influence: A Vision for Increased Access Through Highly Effective Online Programming in Business Education

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Project Artifacts

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#158 Expanding the PSU Sphere of Influence: A Vision for Increased Access Through Highly Effective Online Programming in Business Education - Project Artifacts

Led by Jeanne Enders, Executive Director, School of Business Online Initiatives, School of Business Administration

List of Artifacts

Many documents, processes, repositories of information, tools, courses, lists, etc. were generated in the two years we worked on reThink #158 (creating a fully online degree completion program for the School of Business in Management and Leadership and Supply and Logistics Management). This list shows a collection of sample artifacts from our two-year development process that may be of interest or use to those creating or re-designing online programs in the future.

- **Courses by Developer and Task**
  - Course developers consisted of faculty, staff, external industry experts and some external course designers. This list shows the courses we designed and the lead course designer responsible for each course. It also shows the breakdown of tasks we used to guide the course design progress.
  - Please see attached.
- **Academic and Career modules**
  - These modules are seeking a much more exciting name. For now, as "academic and career modules", they were designed to support fully-online students with key academic and career learning objects in the form of short to medium-length video. The idea is that these can be used by the entire PSU community and beyond to serve as essential support for students with no access to ground-campus resources. Faculty might build them into classes or refer students to a module on-demand.
  - Please see the link for module titles and video thumbnails: https://www.youtube.com/playlist?list=PLcuuCj5E7Q-59QjlWOAjCjKkT15rnw0fP
  - Landing page (in progress): http://www.pdx.edu/sba/academic-careers-module
- **30-hour course development training in its two forms with video content**

- We developed a course design/course delivery training to align course design with best practices and to standardize our courses in the program. This training is now available in modules in D2L that can be delivered either in one long week or smaller chunks.
- Please see the attached syllabus.

- **Videography manual and Standard Operating Procedures (SOP)**
  - In the early phases of the project we trained faculty to do their own filming and editing using this detailed and user-friendly manual. When we determined that was a bridge too far for most faculty, we used this manual to refresh faculty who did wish to continue doing their own filming and editing and to train student workers to tape and edit video in our studio.
  - Please see attached.
- **Training slide decks on storyboarding**
  - There is nothing particularly special about this storyboarding slide deck but we are including it to demonstrate the value we place on preparation for video creation. Storyboarding is one great tool to slow faculty down, encourage them to consider adding interesting media or images, get them to consider their audience and also encourage optimal communication between the videographer and faculty about the vision for the video.
  - Please see attached.
- **Online academic advising guide**
  - An advising guide exists for ground campus advising so we wanted to create one for online advising as some of the details are unique to our program. This guide is designed to transfer knowledge as the program grows and other advisors take part.
  - Please see attached.
- **Conference presentation on ePortfolio**
  - We were invited to present at the regional ePortfolio conference (The Association for Authentic, Experiential and Evidence-Based Learning, AAEEBL, Long Beach) on our planned use of the ePortfolio in our fully-online business degree program. This is the presentation we gave.
  - Please see attached.
- **Student/faculty satisfaction survey results**
  - In spring 2015, at the end of our reThink grant period, we conducted a Qualtrics, emailed survey to faculty and students in our program. The results are attached. One reliable finding based upon the survey results here and anecdotal feedback

throughout our program rollout: faculty and students find the synchronous video sessions very useful and positive.

- Please see the attached faculty and student satisfaction survey results.

- **Student retention analysis and summary sheets**
  - We want to deeply understand retention and attrition in our program. In pursuit of a deeper understanding, we designed this tracking tool to account for - both qualitatively and quantitatively - the paths each of our students takes in our programs. If they dropped out of one cohort to return later to another, for example, we want to be able to account for the reason. If students left our program early, e.g. in the first term, we want to be able to differentiate them from students who left in year two, etc. This tool works well for us to collect, store and use multiple levels of information to better understand the student experience.
  - Please see attached.
- **Customer session photos**
  - Deploying an innovation process from endersgroup, a resource offered free to our program, we met with students in the cohort and prospective students to identify the universe of possibilities for our program design. Then, we listened as students ranked the possible program features and made trade offs to include and exclude features. These results had a huge influence on our program design. For example, we learned students felt quality instruction was more important than free hardware! Included here are photos of one of the sessions.
  - Please see the attached slideshow of the photos.
- **Student experience and marketing videos (created using SBA support)**
  - http://www.pdx.edu/sba/online-business-programs
  - http://www.pdx.edu/sba/about-the-online-business-program
- **Highlights reel video video**
  - This video shows some of the options for faculty to consider when selecting the kinds of course videos to create for the master courses.
  - https://youtu.be/GKsOVCk-5t0?list=PLcuuCj5E7Q-59QjlWOAjCjKkT15rnw0fP
- **reThink SBA Online Programs Support Map**
  - This interactive support map represented a point in time of the resources available to faculty and course designers for tech and other forms of online teaching support.
  - https://www.google.com/maps/d/viewer?mid=zrePgKOXwWFE.kCPoo0Hy20Fo
- **Online Business Education Student Technology Information**
  - This page links students to tech information relevant to the features of our program.
  - Please see attached.
- **Online Business Education Student Resources**

- We have been trying all two years to surface all resources across campus that are available to fully online students. This list represents the services we were able to identify as accessible for students who can never come to campus.
- Please see attached.

- **Online Business Education Faculty Desire2Learn Support Resource Guide**
  - This is yet another place where faculty can find tech support, specifically support on D2L techniques that fit into our standardized course design.
  - Please see attached.
- **Faculty Course Development and Teaching Tutorials**
  - We created these tutorials to support faculty during transitions in the Office of Academic Innovation and the Office of Information Technology.
  - Please see the attached:
    - Checklist Tutorial
    - Group Email Tutorial
    - Discussions Tutorial
    - EYN Tutorials
    - Dropbox Tutorial
    - Chats Tutorial
    - Updating Documents Tutorial
    - Quizzes Tutorial
    - Quiz Settings Tutorial
    - Manage Files Tutorial
    - Gradebook Associations Tutorial
    - Gradebook Tutorial
- **Acceptance Letter to Program**
  - We developed our own admissions and onboarding programs. This letter is an example of the acceptance letter students receive once they are accepted into the program.
  - Please see attached.
- **Admissions Protocol Document**
  - Admissions for fully online students is fraught with obstacles. To simplify this, we worked on and documented our admissions protocol. This also served to transfer knowledge to new staff.
  - Please see attached.

At Risk	Task Name	Start Date	End Date	% complete	Assigned to test	Comments	Assigned To
	#158 Two Fully Online Degrees Course Development						
First Round of	**Course Number and Faculty Designer**			**Progress report**			
	Amy Hofer, Development of BA 301 - Research and						
	Objectives Development	08/11/14	9/18/14	100%			
	Topics/weeks/module development	08/11/14	9/18/14	100%			
	Course sequencing	08/11/14	9/18/14	100%			
	Assignment development	08/11/14	9/18/14	100%			
	Video production	08/11/14	9/18/14	100%			
	Quizzes and exams	08/11/14	9/18/14	100%			
	Quality Matters Review	9/18/14	10/3/14	100%			
	Julia Freybote, Development of BA 303 - Business						
	Objectives Development	08/11/14	9/24/14	100%			
	Topics/weeks/module development	08/11/14	11/4/14	100%			
	Course sequencing	08/11/14	9/24/14	100%			
	Assignment development	08/11/14	9/24/14	100%			
	Video production	08/11/14	9/24/14	100%			
	Quizzes and exams	08/11/14	9/24/14	100%			
	Quality Matters Review	9/24/14	11/4/14	100%			
	TC Dale, Development of BA 311 - Marketing						
	Objectives Development	7/28/14	9/26/14	100%			
	Topics/weeks/module development	7/28/14	9/26/14	100%			
	Course sequencing	7/28/14	9/26/14	100%			
	Assignment development	7/28/14	9/26/14	100%			
	Video production	7/28/14	9/26/14	100%			
	Quizzes and exams	7/28/14	9/26/14	100%			
	Quality Matters Review	9/26/14	11/4/14	100%			
	Dennis Gawlick, Development of BA 339 - Operations						
	Objectives Development	7/28/14	10/10/14	100%			
	Topics/weeks/module development	7/28/14	11/28/14	100%			
	Course sequencing	7/28/14	11/28/14	100%			
	Assignment development	7/28/14	11/28/14	100%			
	Video production	7/28/14	1/20/15	100%			
	Quizzes and exams	7/28/14	2/9/15	100%			
	Quality Matters Review	10/13/14	12/19/14	100%			
	Environment						
	Objectives Development	7/28/14	9/18/14	100%			
	Topics/weeks/module development	7/28/14	9/18/14	100%			
	Course sequencing	7/28/14	9/18/14	100%			
	Assignment development	7/28/14	9/18/14	100%			
	Video production	7/28/14	9/18/14	100%			
	Quizzes and exams	7/28/14	9/18/14	100%			
	Quality Matters Review	9/18/14	11/3/14	100%			
	Transportation and Logistics Management						
	Objectives Development	7/28/14	9/19/14	100%			
	Topics/weeks/module development	7/28/14	11/28/14	100%			
	Course sequencing	7/28/14	9/19/14	100%			
	Assignment development	7/28/14	9/19/14	100%			
	Video production	7/28/14	2/9/15	100%			
	Quizzes and exams	7/28/14	11/28/14	100%			
	Quality Matters Review	9/19/14	11/20/14	100%			
	Management						
	Objectives Development	7/28/14	9/18/14	100%			
	Topics/weeks/module development	7/28/14	11/28/14	100%			
	Course sequencing	7/28/14	9/18/14	100%			
	Assignment development	7/28/14	9/18/14	100%			
	Video production	7/28/14	2/9/15	100%			
	Quizzes and exams	7/28/14	11/28/14	100%			
	Quality Matters Review	9/18/14	11/24/14	100%			
	Lena Ulvi, Development of MGMT 351 - Human						
	Objectives Development	7/28/14	11/28/14	100%			
	Topics/weeks/module development	7/28/14	11/28/14	100%			
	Course sequencing	7/28/14	11/28/14	100%			
	Assignment development	7/28/14	11/28/14	100%			
	Video production	7/28/14	2/9/15	100%			
	Quizzes and exams	7/28/14	2/9/15	100%			
	Quality Matters Review	10/10/14	11/4/14	100%			
	Albrecht Enders, Development of MGMT 410 -						
	Objectives Development	7/28/14	10/10/14	100%			
	Topics/weeks/module development	7/28/14	10/31/14	100%			
	Course sequencing	7/28/14	10/10/14	100%			
	Assignment development	7/28/14	10/10/14	100%			
	Video production	7/28/14	10/10/14	100%			
	Quizzes and exams	7/28/14	10/10/14	100%			
	Quality Matters Review	10/10/14	11/7/14	100%			
	Doreen Wood, Development of MGMT 428 - Team						
	Objectives Development	7/28/14	10/9/14	100%			
	Topics/weeks/module development	7/28/14	10/31/14	100%			
	Course sequencing	7/28/14	10/31/14	100%			
	Assignment development	7/28/14	10/31/14	100%			
	Video production	7/28/14	2/9/15	100%			

At Risk	Task Name	Start Date	End Date	% complete	Assigned to test	Comments	Assigned To
	Quizzes and exams	7/28/14	10/31/14	100%			
	Quality Matters Review	10/9/14	11/7/14	100%			
Second Round of		**01/01/15**	04/15/15				
	Jeanne Enders/Kristen Pederson, Development of BA						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	4/30/15	100%			
	Course sequencing	01/12/15	4/30/15	100%			
	Assignment development	01/12/15	4/30/15	100%			
	Video production	01/12/15	4/17/15	100%			
	Quizzes and exams	01/12/15	4/17/15	100%			
	Quality Matters Review	01/12/15	4/30/15	100%			
	Wendy Imel, Development of BA 325 - Competing with						
	Objectives Development	01/12/15	5/15/15	100%			
	Topics/weeks/module development	01/12/15	5/15/15	100%			
	Course sequencing	01/12/15	5/15/15	100%			
	Assignment development	01/12/15	5/18/15	100%			
	Video production	01/12/15	5/18/15	100%			
	Quizzes and exams	01/12/15	4/17/15	100%			
	Quality Matters Review	01/12/15	4/30/15	100%			
	Melissa Pirie, Development of MGMT 485 - ePortolio						
	Objectives Development	01/12/15	4/29/15	100%			
	Topics/weeks/module development	04/01/15	5/29/15	100%			
	Course sequencing	04/01/15	5/29/15	100%			
	Assignment development	04/01/15	5/29/15	100%			
	Video production	04/01/15	6/1/15	100%			
	Quality Matters Review	05/25/15	6/3/15	100%			
	Ted Khoury / Vicki Reitenauer, Development of BA 495 -						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	4/17/15	100%			
	Course sequencing	01/12/15	4/17/15	100%			
	Assignment development	01/12/15	4/17/15	100%			
	Video production	01/12/15	5/29/15	100%			
	Quizzes and exams	01/12/15	4/30/15	100%			
	Quality Matters Review	01/12/15	4/30/15	100%			
	Darin Mathews, Development of ISQA 439 - Purchasing						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	4/17/15	100%			
	Course sequencing	01/12/15	4/17/15	100%			
	Assignment development	01/12/15	4/30/15	100%			
	Video production	01/12/15	6/1/15	100%			
	Quizzes and exams	01/12/15	4/30/15	100%			
	Quality Matters Review	01/12/15	4/30/15	100%			
	Elizabeth Gibson, Development of ISQA 451 - Business						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	4/17/15	100%			
	Course sequencing	01/12/15	4/17/15	100%			
	Assignment development	01/12/15	4/30/15	100%			
	Video production	01/12/15	6/1/15	100%			
	Quizzes and exams	01/12/15	4/30/15	100%			
	Quality Matters Review	01/12/15	4/30/15	100%			
	Jeanne Enders/Daniel Wong, Development of ISQA 479 -						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	5/19/15	100%			
	Course sequencing	01/12/15	5/19/15	100%			
	Assignment development	01/12/15	5/19/15	100%			
	Quizzes and exams	01/12/15	5/19/15	100%			
	Quality Matters Review	01/12/15	5/21/15	100%			
	Melissa Pirie, Development of MGMT 464 -						
	Objectives Development	01/12/15	4/17/15	100%			
	Topics/weeks/module development	01/12/15	4/30/15	100%			
	Course sequencing	01/12/15	4/30/15	100%			
	Assignment development	01/12/15	5/20/15	100%			
	Video production	01/12/15	5/20/15	100%			
	Quizzes and exams	01/12/15	5/20/15	100%			
	Quality Matters Review	01/12/15	5/22/15	100%			
	Jeanne Enders, Development of MGMT 445 -						
	Objectives Development	1/12/15	5/14/15	100%			
	Topics/weeks/module development	01/12/15	5/14/15	100%			
	Course sequencing	01/12/15	5/14/15	100%			
	Assignment development	01/12/15	5/14/15	100%			
	Video production	01/12/15	5/29/15	100%			
	Quizzes and exams	01/12/15	4/30/15	100%			
	Quality Matters Review	01/12/15	5/15/15	100%			

SBA Online Programs
Course Design Training

Syllabus for Summer 2014

BA 302 ONL Course Description

This course is designed to assist course designers in the Changemaker Online Programs in the School of Business at Portland State University. The training touches on grand ideas about theories of adult learning and pedagogy but also gets into nuts and bolts of putting your course up in a learning management system and developing objectives, activities and assignments that facilitate an excellent learning environment for students and teachers. Courses will be developed according to select benchmarks for online excellence and then evaluated against those benchmarks in a post-design consultation. An additional benefit from this course includes the opportunity to develop a network with fellow course designers and hear their ideas for outstanding course design.

Professor Contact Information - *How Will We Connect?*

Your instructors for this course are Jeanne Enders and Melissa Pirie. See our autobiographies at the end of this document.

Communication is key. ***All course questions should be posted in the discussion forum for "course questions".***

Email is the best way to reach us for personal questions or issues specific to you: endersj@pdx.edu or piriem@pdx.edu. PLEASE DO NOT USE D2L EMAIL.

We will respond within 24 hours in most cases to any email. Please put ***COURSE DESIGN TRAINING*** into the subject line for a faster response.

Course Learning Objectives – *What Will You Learn?*

When this course is over, you will…

- be able to explain theories of adult learning, goals of the SBA and the Changemaker program and have a good sense of how your course fits into a larger context at PSU
- have completed a rough course design including activities, assignments, objectives, essential concept video plans and a timeline to complete your course design by November 30, 2014.
- have most of your course up in D2L and know how to get the remainder completed as well as how to get assistance in learning the necessary D2L knowledge to build out your course
- know other course designers and faculty and join a community of educators at the cutting edge of online learning.

Navigating the Platform Called D2L for Our Programs/This Course – *Tips for Finding What You Need and Keeping Up*

Find our Desire to Learn (D2L) course at www.d2l.pdx.edu. Use your PSU odin username and password to access the course and search for "SBA Faculty Development".

Start with the **Course Home** page. Here you'll find news items, a sign up area called "GROUPS", access to a list of activities that is generated from the course content area and some other summary information. This is a good time to set your notifications to forward news items to your own PSU email or cell phone. This video will show you how to set these notifications.

Move on to the **Program Level** information found on one of the Table of Contents tabs in the Course Content area to review the basics of our Changemaker degree program including academic integrity and technology requirements and support. This tab is called "Changemaker Program Information".

Then move to the C**ourse Level** material by clicking on tabs for Course Materials.

When you open the Weekly Topics tabs you'll find two things: the "Everything You Need" page and a personal checklist to use as you work your way through the required tasks for the week.

The "Everything You Need" page is set up as a weekly content area housing all the links to videos, readings, quizzes, discussions, everything you need to complete the weekly work.

The Student Check List is a great tool. We include it because students told us they love it. This tool is for your use only. We don't review or look at it so no worries about being evaluated on how you use the tool. The checklist is where you can see all the items you are responsible to complete for the week and check them off as you complete them.

Here's what to do each week:

1) Open the Topic Tab for the week on the weekend before if possible.
2) Read the topic introduction to get a sense of what the week is about. (You may also check the "News" on the Course Home page for any new information about the week.)
3) Review the "Everything" page so you know what to prepare for the quiz that is due by Tuesdays and to schedule your week to accomplish all other assignments on time.
4) Start the tasks and use the checklist to check off work as you complete it.
5) Save your checklist each time you use it to keep track of your progress.

We know that online learning can be confusing and time seems to speed by. We want you to always be able to see where you stand and what you are responsible to finish for the week at hand.

Required Reading – *Materials and Where To Get Them*

All required readings/materials will be made available to you at no cost within the D2L course.

Course Requirements – *Assignments and Related Information*

Four Weekly Quizzes
2.5 points each – drop lowest score

Quizzes are designed to test you on the most essential reading material for the week before other activities commence that week. You can always see what will be on your quiz by looking at the "Everything You Need" page. Complete the reading as you first step each week and complete the quiz no later than **TUESDAY night by 11:59 pm.** We will automatically drop your lowest quiz score. We won't reopen quizzes due to missing a quiz or failing technology so get in and take them early to be safe. You will have just 10 minutes to complete each quiz of 10 randomly drawn questions. Once opened, the clock starts ticking so be prepared. Open book is just fine. Just please complete the quiz alone as they are an individual activity.

Two Google Hangout Video Chats
1 point each - 2 pts. total - both are required to pass the class

Video chats are graded sessions with your instructor and two other students. Each session is 30 minutes long. You will need to be ready at the chat five or so minutes before the start time. Your instructor will end the chat promptly after 30 minutes. You will be graded on your ability to demonstrate you are up to date on readings and projects so come prepared! *TO PASS ANY COURSE IN THE ONLINE PROGRAM, YOU MUST SUCCESSFULLY COMPLETE ALL VIDEO CHATS WITH YOUR INSTRUCTOR.* **Please read the online video chat instructions thoroughly in D2L.** The main points include the following:

What's the technology you will need? This can be as simple as cell phone headphones and a built in camera on your computer. Also Google hangout "kits" are available on campus. Find more description in D2L at the Program Level tabs on the Course Content Page.

You are responsible to sign up and to be there for the appointment: sign ups are first-come, first-served and you must be at each chat ahead of time so you don't miss the chat invitations at the assigned time. We'll send you an emailed link about ten minutes ahead of the chat. Be sure to have your pdx email interface open at that time to get that email and to receive the chat.

We use Google hangouts via PSU's Google apps enterprise system so we call your PDX email address. Be sure to have that up to date and to use that email address for this course/program. We don't call private Gmail addresses.

Check out the grading rubric for video chats under "rubrics" in D2L.

Response Papers
10 points each (4 total)

Response papers are designed to encourage deeper reflection on the course material. Please find the grading rubric for the response papers in the drop-box submission area or rubrics section in D2L.

Discussions
4 points each (3 discussions in weeks one, two and four - 12 points total)

Please post on time and spread your posts across several days of the week to keep the conversation flowing. No individual post should exceed 250 words but you may post as frequently as you would like.

Please see the grading rubric for discussions in the rubrics section in D2L.

Final Course Syllabus
38.5 points

At the end of the Face to Face (F2F) session, you'll submit a syllabus draft which we will then return to you with comments for the final iteration of your syllabus to be submitted following the final online week of the course.

Grading Policy – *How will your work be weighted toward your final grade?*

For this faculty course we are grading your work to facilitate your ability to experience this as a student might. Please don't worry about the grades :). All courses in the online undergraduate programs use a 100-point grading scheme. Your final grade will be calculated based upon 100 points resulting in the grades shown below.

Category	Point value	% of final grade	Due date
3 Weekly Discussions (weeks one, two and four)	4 points each	12%	Due Tuesday and Sunday the first week of class by 11:59 pm.
4 Quizzes (drop lowest or missing score)= 3 total	2.5 points each	7.5 %	Due Tuesdays by 11:59 pm
2 Video Chats	1 point each	2 %	Scheduled individually in D2L "groups". Sign up for test chats immediately in "Everything You Need for Week

			One" page
4 Response Papers	10 points each	40 %	Due Sundays at 11:59 pm each week of the course.
Syllabus for Your Course • **draft** • **final**	38.5 points	38.5 %	Due Sunday, 8/31, by 11:59 pm.

Final Letter Grade Scheme	A = 93 – 100 A- = 90 – 92	B+ = 88 – 89 B = 83 – 87 B- = 80 – 82	C = 73 – 77 C- = 70 – 72	D = D+ D- =

Weekly Course Flow – *"Level-loading" the work of this course across the week (the ONLY way to be successful)*

Organizing yourself around an online class can be tricky. The key is setting aside specific days/times to do the work required and sticking to it. Let us know if you have concerns about your ability to accomplish this as we have some coping strategies we use too! Don't wait until it is too late to ask for help.

Below is a very general tool that will help you with a suggested workflow to help you keep on pace in this course.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Read assigned readings (even better – do this on the weekend!) Consider taking the quiz a bit early.	Take reading quiz well before 11:59 pm. Watch videos and other material provided. Read the discussion prompt and think about it or make your first post.	Work on response papers due Sunday. Write first drafts or outlines.		Continue posting in discussion – Reply to others' posts.	Proof read assignments due Sunday – compare to assignment rubric and improve. Submit early?	Submit any assignments due with plenty of time to spare. Read ahead for coming week and take quiz or work on other assignments early Work on syllabus design

ONGOING ACTIVITIES
Prepare for and complete video chats as sche
Participate in discussions
Work on designing your course

Course Policies – *Course expectations and rules*

"Netiquette"

Netiquette is the set of rules for how to behave professionally in online environments.
Here are the basics:

1. Even though you are looking at a computer screen, remember you are interacting with humans and need to be respectful at all times. Avoid personalized conflict.

2. Be respectful of other participant' time and bandwidth. Of course, we want lots of online engagement. Just be aware that you should always be thoughtful with your posts and comments. People will be taking time to read through them and you should see your online posts as "your brand", a brand that is valuable to you and to others.

3. Share your expertise. Be sure you share your experience and knowledge when it is relevant to the course content. You bring a great deal of knowledge to the course. The learning community counts on student ideas as part of the benefit of online coursework. Wherever possible support your ideas with course material.

4. Be forgiving of other people's mistakes. *Adapted from "Netiquette" from Virginia Shea*

Communication Policy

1. Course Questions Discussion Topic Area

Use "Course Questions" in the discussion tool to pose general questions. Avoid sending emails for this purpose as your question is likely the question other students also have. We may ask you to re-submit an emailed question to the discussion area, for example, if you do send it in an email. This helps all of us get the right information into the right place for all students to use.

2. Emailing Us

For more private matters, email us at endersj@pdx.edu and/or piriem@pdx.edu. Avoid D2L email as we can't reply to you as easily via D2L email. You should be using only your PDX email address for PSU business and also because we use only that address for all aspects of our online programs including video chats.

Late Work Policy

Due dates are important in this class as we move quickly through the material. Also, the professional skill of meeting deadlines is of high value for your career goals. Please plan ahead as due dates are firm.

If you need to turn in an assignment late, it is possible. However, a half-grade penalty per day of delay is assessed in such cases. This means an assignment due to be submitted by 11:59 pm on Sunday can be turned in by 11:59 pm on Monday. If the assignment earns an A- (90-92%), a B+ (89%) will be recorded. If it is turned in on a Wednesday by 11:59 and earns an A-, the grade recorded will then be a B- (82%). This policy is intended to help you remain accountable to due dates and also provide some fairness across the board. It also helps you stay up-to-date as the course moves quickly through the term. Contact us if you need an extension but do reckon with the consequences of the grade penalty as you set your priorities for completing the work. **THE BEST PLAN IS TO GET THESE DUE DATES ON YOUR PERSONAL CALENDAR ASAP AND PUT IN REMINDERS A FEW DAYS AHEAD**.

Academic Integrity Policy

The following constitutes conduct as proscribed by Portland State University for which a student or student organization or group is subject to disciplinary action:

Obstruction or disruption of teaching, research, administration, disciplinary procedures or other University activities, including the University's public service functions or other authorized activities on University-owned or -controlled property, or any other location where teaching, research, administration, disciplinary procedures or other University activities take place.

All forms of academic dishonesty, cheating, and fraud, including but not limited to:

- plagiarism,
- the buying and selling of course assignments and research papers,
- performing academic assignments (including tests and examinations) for other persons,
- unauthorized disclosure and receipt of academic information and
- falsification of research data.

See PSU Student Code of Conduct for a complete list of policies related to student conduct at PSU.

Video chats are a critical component of academic integrity in our online programs. If a professor is concerned because a student is unable to represent his or her work in a chat or neglects to show up for a chat, we will cease grading student work until a chat occurs with either the program director or the conduct officer from the Dean of Students' Office.

Support Services

Technical Support

If you have technical questions/problems related to using D2L or obtaining an Odin account contact the PSU Help Desk: 503 725-4357. Also, review our full technical support section on the course home page at the program tab level. We have lots of tips and online support for Google apps, PSU support and D2L tutorials. For faculty D2L support, call 503 725-9111.

Disability Services

Students with disabilities should register with the PSU Disability Resource Center (503-725-4150 TTY or Relay 503-725-4178) to document their need for accommodations and obtain support services.

Other Student Support Services

Portland State University is rapidly developing services to meet the needs of our new category of fully online students, those students who do not come to campus. If you are such a student and find there is a service you would like to see fully online, please contact me at endersj@pdx.edu with "suggested services" in the subject line.

Also, our academic advisor is the advisor to online students only and is so happy to help you with university concerns. Please contact Nathanial Garrod at ngarrod@pdx.edu.

Faculty Biography – *Who the heck is teaching this course?*

Jeanne Enders, PhD earned her doctorate at the University of Chicago in Social and Organizational Psychology and has taught online since 2001.

She's on the management faculty, served in university leadership, teaches at PSU and OHSU and consults on innovation and teams with endersgroup. She is currently the Executive Director of SBA Online Initiatives and works to develop and support online programming in the School of Business.

Jeanne serves as project lead in the development of the fully-online undergraduate Changemaker degree program for a university grant to build out a degree completion program (upper division coursework) fully online. This project has three components: 19 standardized, well-designed courses (that's you!), an ePortfolio infrastructure that ports upon graduation to LinkedIn and facilitates deeper learning during the program and the development of 20 learning modules to support the fully online student at PSU in their academic and career pursuits.

Jeanne loves hiking, family, cooking, raising chickens and dogs, and travel. She looks forward to getting to know you and working together to build the best courses we possibly can because PSU students deserve only the best :)

endersj@pdx.edu ||| 503 725-5051 ||| www.d2l.pdx.edu

Melissa Shaquid Pirie is currently enrolled in the Postsecondary Education Doctoral Program in the School of Education at Portland State and is serving as the Faculty Professional Development Coordinator for the School of Business Administration Changemaker Online Degree Program.

She received her B.S in Geography/Geology, and a Masters in Educational Leadership and Policy with a focus on Systems Design from Portland State University. She has served in higher education across University and Community College settings for the past 15 years by designing, growing, and assessing programs that relate to learning support, undergraduate research, teaching with technology, ePortfolio development, dual enrollment, quality instruction, and student services.

Melissa is passionate about creating better learning experiences for all students and loves permaculture gardening, swimming, camping, and spending time anywhere near water.

piriem@pdx.edu ||| www.d2l.pdx.edu

Course Schedule for the First Two Weeks of this Course

The Schedule for Weeks Three and Four Will Be Distributed at the Face to Face Session (8/25-8/29)

Week One: Setting a Context for Course Design

Content By Learning Objectives

Learning Objective One: *Be able to summarize/utilize Three Frameworks for learning into the (re)design of your course.*

Activities		**Midweek Due Dates**	**Sunday Due Dates**
Videos Describing the Three Frameworks	**Framework One:** Creating Significant Learning Experiences (20 min.) **Framework Two:** Transformational Learning (15 min.) **Framework Three:** The Theory of Intellectual Development (20 min.)		
Dropbox Assignment: Response Paper #1 10 pts.	After viewing the videos, write a one page response to one of the following prompts: 1.) describe what you are curious about for your own course design now that you have learned about these frameworks OR 2.) describe a practice you already have in your teaching that integrates an aspect of one or more of these frameworks.		Due Sunday by 11:59 pm
Optional Reading (Supports the Video Content)	Fink, D. (2003). A Self-Directed Guide to Designing Courses for Significant Learning. Excerpted from: *Creating Significant Learning Experiences.* San Francisco: Jossey-Bass. McKonigal, K. (2005, Spring). *Teaching For Transformation: From Learning Theory to Teaching Strategies.* Stanford		

	University: The Center for Teaching and Learning. Perry, William G., Jr. (1970). *Forms of Intellectual Development in the College Years: A Scheme.* New York: Holt, Rinehart, and Winston. Belenky, Mary F.;Clinchy, Blythe M.;Goldberger, Nancy R.; &Tarule, Jill M. (1986). *Women's Ways of Knowing;The Development of Self, Voice, and Mind.* New York: Basic Books.		

Learning Objective Two: *Experience what it feels like to be a student in a Changemaker online course.*

Activities		**Midweek**	**Sunday**
Assignment: Discussion Posts	Introductions Post once and respond to others twice.	First post Tuesday 11:59 pm	Final post by Sunday 11:59 pm
Assignment: Discussion Posts	Observations on Experiencing an Online Course Post once and respond to others twice.	First post Tuesday 11:59 pm	Final post by Sunday 11:59 pm
Required Reading	Syllabus **		
Optional Video	OIT Tech Talk: The Challenge to Engage		
Participate	Sign up for Video Chats - first come, first served. There are two video chats required in this course. Please go to the GROUPS button on the course home page and select series of two dates/times when you can meet for 30 minutes online in a google hangout. Instructions for using google hangouts can be found in the program-level buttons on the D2L Course Content Table of Contents area. Be sure you practice using hangouts long before you video chat date arrives.		Due Sunday by 11:59 pm

Learning Objective Three: *Describe the models we use to assure excellence in Changemaker courses.*

Activities		**Midweek**	**Sunday**
Required Reading (will appear on quiz)	Sloan: The Five Pillars** Chickering, Arthur W., Gamson, Zelda F. (1987) *Seven Principles for Good Practice in Undergraduate Education.* American Association for Higher Education Bulletin: Racine, Wisconsin.*:* In D2L File** Quality Matters** CHICO Rubric for Online Instruction** SBA Learning Goals** Portland State University Learning Outcomes ** Changemaker Program Goals**	Read this early for your quiz due on Tuesday!	
Assignment: QUIZ	** indicates this material will be on the quiz.	Due by Tuesday, 11:59 pm	

Week Two: Preparing to Design (or Redesign) Your Online Course

Content By Learning Objectives

Learning Objective One: Identify the essential concepts students must learn each week in your ten week course.

Activities		**Midweek**	**Sunday**
Video	Creating Lasting Video for Online Master Courses Sample Concept Video		
Assignment	Discussion Post on Industry Standards	First post due Wed by 11:59 pm	Final post due Sat by 11:59 pm

DropBox Assignment: Response Paper: 10 pts	Response Paper: Course Catalog Descriptions and Pre-defined Course Objectives		Due Sunday by 11:59 pm
Required Reading	All reading materials you have selected (or have been assigned to you) for your course (your textbook, primary sources, website, etc.) Changemaker Course Catalog Descriptions and Learning Objectives		

Learning Objective Two: Develop two to four learning objectives for each week of your course, based on the course catalog description and course learning objectives provided by the university/SBA.

Activities		**Midweek**	**Sunday**
Video	Cognitive Science for Education: Weekly Learning Objectives (20 min.)		
Assignment	Submit a draft of your essential course concepts and related weekly learning objectives for your 10-week course [rubric]		Due Sunday by 11:59 pm
Required Reading	Revised Model of Learning Objectives** Fallahi, Carolyn. (2011) Using Fink's Taxonomy in Course Design.*Observer,* 24 (7)**		
Participate	Be sure to show up for your video chat as you scheduled them in week one. These are required for the course.	As scheduled	

Learning Objective Three: Select and describe assignments related to the learning objectives (weekly or over the whole term) for your course.

Activities		**Midweek**	**Sunday**
Video	Culminating Assignment		
Required Reading (will appear on quiz)	Hrastinski, Stefan. (2008). Asynchronous vs. Synchronous E-Learning. Educause Quarterly (4)** Cercone, K. (2008). Characteristics of adult learners with		

	implications for online learning design. AACE Journal, 16(2), 137-159**		
Assignment: QUIZ	** indicates this material will be on the quiz.	Due by Tuesday, 11:59 pm	

School of Business Administration
PORTLAND STATE UNIVERSITY

Online Multimedia Studio and Production Lab

Standard Operating Procedures,
Best Practices,
and Manual

Last update: 7/23/2014

Note: This is a living, online document, available at:
https://docs.google.com/document/d/1VDuVq130gdBwpSqZeRzXc2RFKRwzsJrXVteJ9Slwoxo/
It is intended to be viewed online in its most up-to-date version. If you are viewing a print-out or downloaded version of this manual, you should check the URL above for any updates. Please avoid printing this manual on paper if possible. Thank you.

Introduction

The purpose of this manual is to allow you to create high-quality teaching videos without the hassle of planning a unique shoot and unique video every time. Videos produced using the steps outlined here are meant to become rich, highly-immersive media assets capable of working in tandem with other exercises in an online or blended live/online curriculum, and are meant to be readily shared with colleagues within the PSU SBA for use in their courses as well.

In this manual, you'll find pedagogical templates for planning your video productions, tips on storyboarding and planning a video shoot, an overview of the equipment available to you, standard operating procedures (SOPs) for a video shoot, technical notes about using the camera and audio equipment itself, SOPs for storing and using your media assets, and guides for integrating your finished products into Desire2Learn (D2L). Really, all of the planning has been done for you, and this manual will bear most of the administrative burden, allowing you to focus on providing excellent content and teaching.

Below, you'll find contact information for people who may be able to answer some questions about using the video studio and editing computers:

Ty Marbut
ty.marbut@gmail.com

Samad Hinton
shinton@pdx.edu

Glen Pullen
gpullen@pdx.edu

Section 1: Pre-Production
Planning for Your Media Production

You'll be unsurprised to learn that planning is absolutely the most important step in creating good multimedia assets. You can create excellent media with any level of equipment or technological sophistication if you plan well. In this section, we'll cover best practices for planning your productions and for incorporating excellent pedagogy into your plan from the very beginning.

Pre-Production is the stage in which you plan the creation of the raw media assets (Production) which will be edited and assembled into the final product (Post-Production).

Preparation Checklist

- Audience and learning objectives defined
- Video storyboarded
- Media assets identified
- Prompting materials created
- Studio time secured

Instructional Templates

The media assets you create should be considered a part of your course, just like elements such as lectures, textbooks, and exercises are parts of live, in-person courses. That is, they work well in tandem with the rest of your course, and like relying too heavily on a textbook, they should not be a method of supplanting all other course components. However, the metaphorically high-bandwidth capacity of online learning, particularly using video media, is allowing instructors to deliver extremely effective materials to students all over the world.

So, in considering the design of your videos and other online media, I'd like you to imagine just how much can be done in an online environment, and just how effective you can make your courses! I think you'll find that teaching online opens up vast new teaching opportunities which are at your disposal to engage and inspire your students.

Below, you'll find some suggestions about the design of online media you might create for your courses. These suggestions and templates are meant to get started producing high-quality teaching materials right from the start.

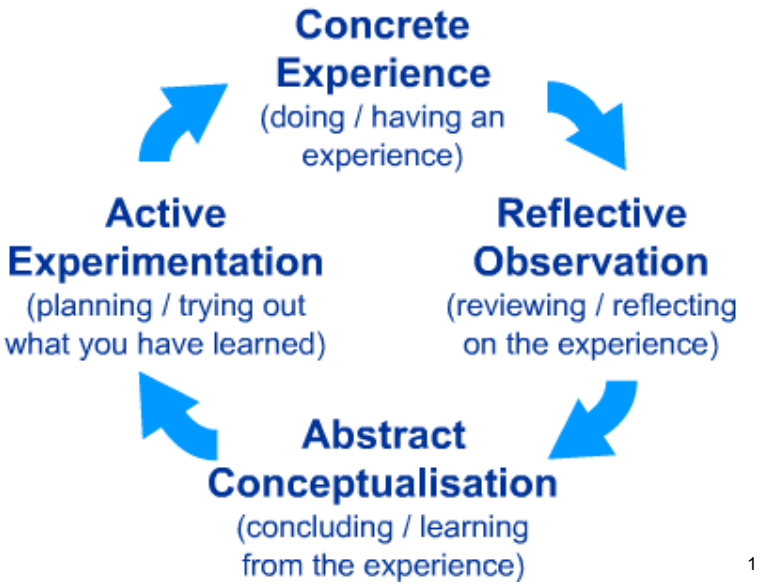
Design

The method of the following templates is designed to take full advantage of video teaching technologies by exploiting an enriched multimedia delivery to cater to students' learning styles and best practices for teaching.

Kolb's Learning Styles

The following templates are best viewed as an instantiation of Kolb's Learning Styles tailored for components of an online training program. Materials produced using these templates can be just as well used as course materials in a course with local students.

As a brief refresher, Kolb offered four phases of a learning cycle which has been widely prescribed for effective training programs. No particular "phase" is prescribed as being the beginning or end of a "cycle" - you may begin it at any step, in theory. You'll see the phases identified in the following figure[1]:


Concrete Experience
(doing / having an experience)
Reflective Observation
(reviewing / reflecting on the experience)
Abstract Conceptualisation
(concluding / learning from the experience)
Active Experimentation
(planning / trying out what you have learned)
[1]

You may learn more about Kolb's Learning Cycle and supporting research at the following websites:

Wikipedia entry on Learning Styles, including Kolb's Cycle
... and the entry on David A. Kolb
Analysis and application of Kolb's theories
Deeper explanation and corollary theories

Concrete Experience

In an online training video, Kolb's Concrete Experience stage is best supported with expositional video materials, or vignettes. Put your student in a place, and allow them to see "first-hand" the practical application of, or the need for, today's topic. For example, this could be edited B-roll footage, such as on-site footage at a local business.

If acquiring video footage of the training topic is impractical, a thought experiment or scenario supported by more easily-available materials (such as still photos) could server in its place. By posing a hypothetical scenario to students, especially if they have some way to respond to the scenario, could be a more practical alternative to "put your student in a place".

Reflective Observation

The Reflective Observation stage is probably the easiest to produce in a video studio. With a clear mental image of the preceding scenario or thought experiment, students have opened

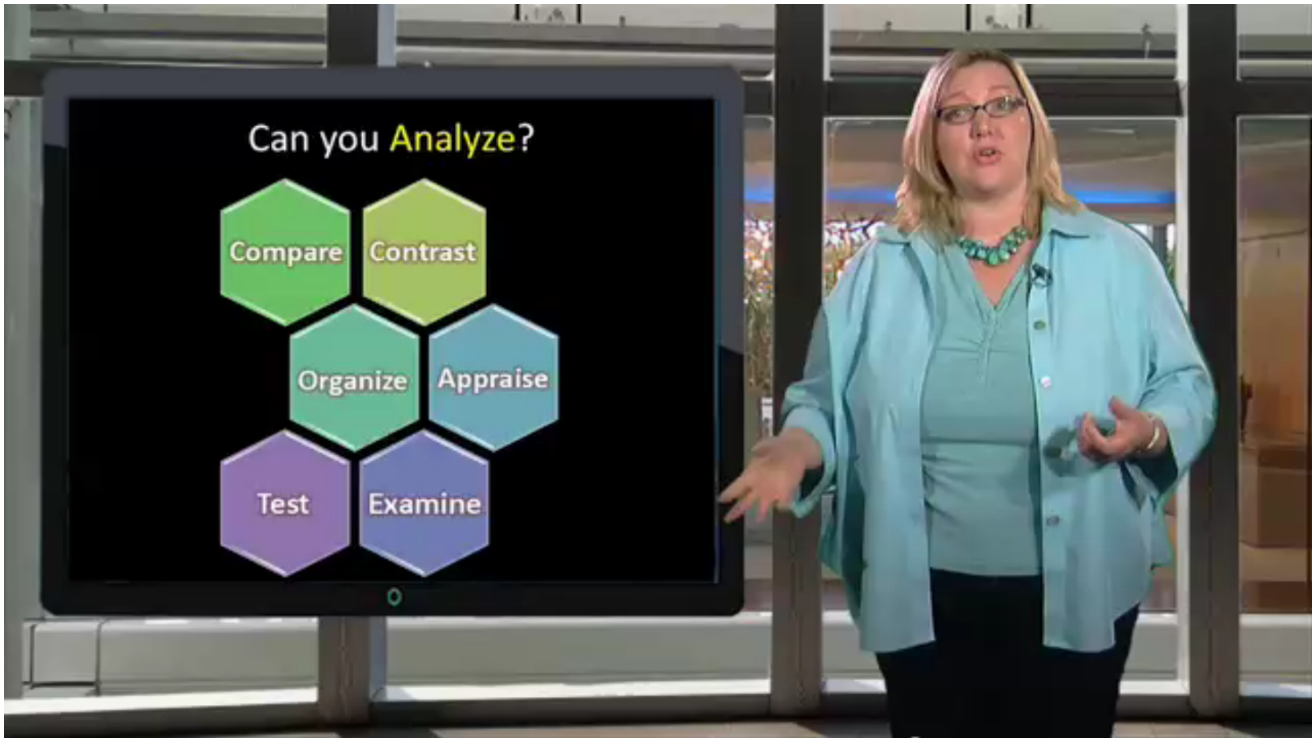
[1] Retrieved 4/17/13 from <http://www.ldu.leeds.ac.uk/ldu/sddu_multimedia/images/kolb_cycle.gif>

an a priori gap - they are ready to receive a message which has been set up and framed by the preceding example. This means that we can “get away” with less graphical effort - that is, less effort to produce in the studio..

The Reflective Observation period is a good time to rely on a face-to-face experience with the instructor delivering in their well-practiced live presentation style, and addressing what was seen in the preceding vignette or thought experiment. For example, imagine an instructor in a classroom saying, “In our example, we saw some critical *situational leadership* skills exhibited by the company’s CEO when he received the bad news about the poor customer service record. And that’s exactly what we’re going to be talking about today. Because it’s those leadership skills that will get a good leader through even the toughest situations and maintain the full support of team members. Just imagine how what you just saw could have ended in...”

Abstract Conceptualization

The Abstract Conceptualization phase can be produced in a video studio in a number of ways as there continues to be an increase in the number and complexity of computer softwares that allow us to create graphic aids to our abstract ideas. Media elements such as e.g. PowerPoint presentations, Prezi arrangements, simple flowcharts and graphs, and animations have allowed us to create easily-understandable visual representations of complex relationships and concepts. These elements, used in conjunction with a typical in-person presentation style from the instructor, make a good combination for the Abstract Conceptualization phase. See the following figure.



Active Experimentation

The Active Experimentation phase will need to be represented with media outside of the video clip itself. However, we address Active Experimentation here because the content of the Active Experimentation activity needs to be closely linked to the topic of the video, and in the best of all worlds, the activity could be introduced or demonstrated in the video itself, thereby building some follow-up activity into the video.

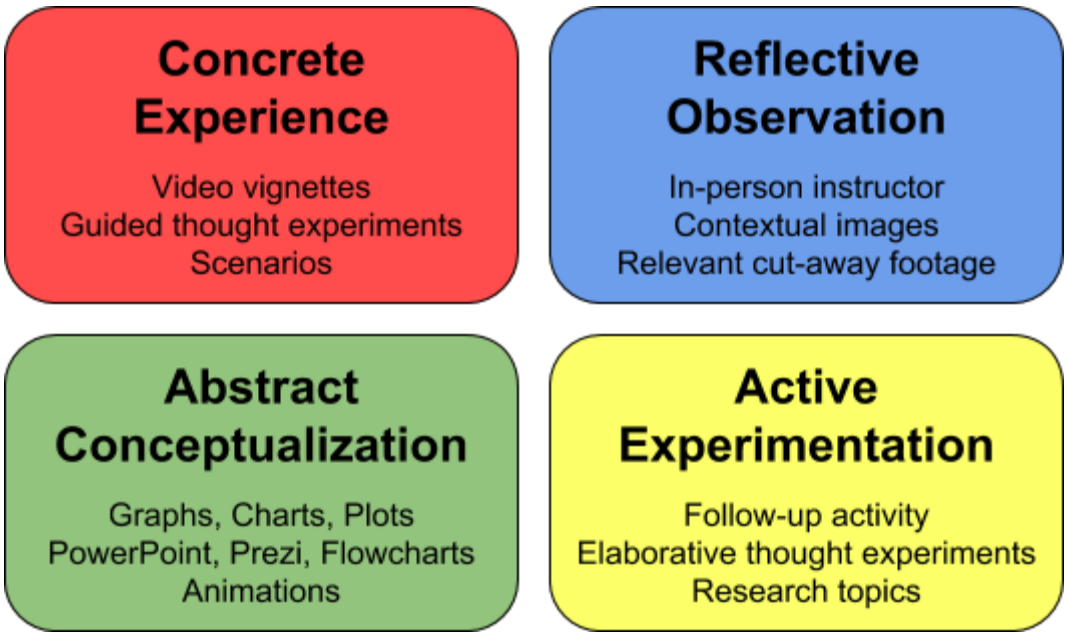
So, the recommendation for using the Active Experimentation in your videos and other media is to set up and describe or demonstrate an activity for your students to perform.

An alternative recommendation for a situation in which Active Experimentation as a student activity becomes impractical is a thought-experiment written assignment allowing students to think through a scenario. If this option is chosen, it's recommended that the assignment link contextually to the opening of the next instructional segment. That is, allow the thought-experiment to foreshadow the Concrete Experience phase of the next video or other activity.

Templates

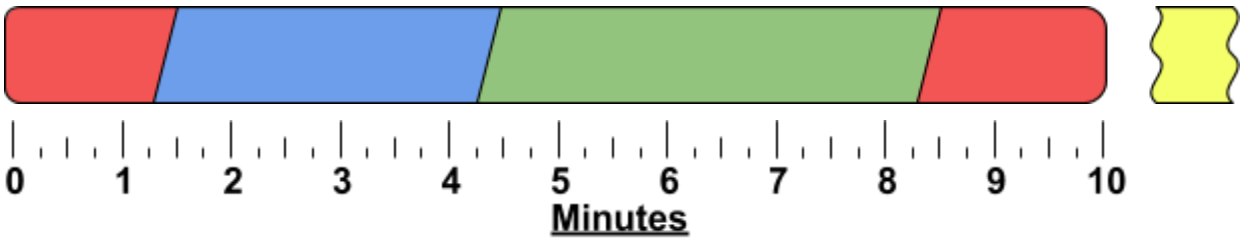
With the above considerations in mind, the following templates for teaching videos are offered for your use and adaptation. The templates include versions for a video lasting 10 minutes (+/- 5mins) and for a video lasting 25 minutes (+/- 5 minutes).

Below, you'll see the following phases represented:

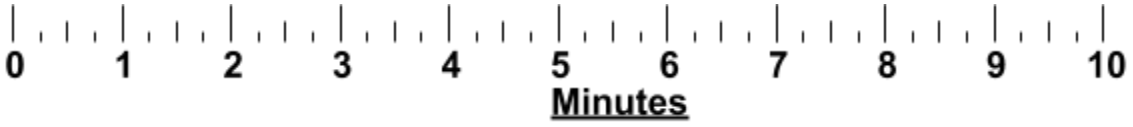


10-minute Video Template

Version A:

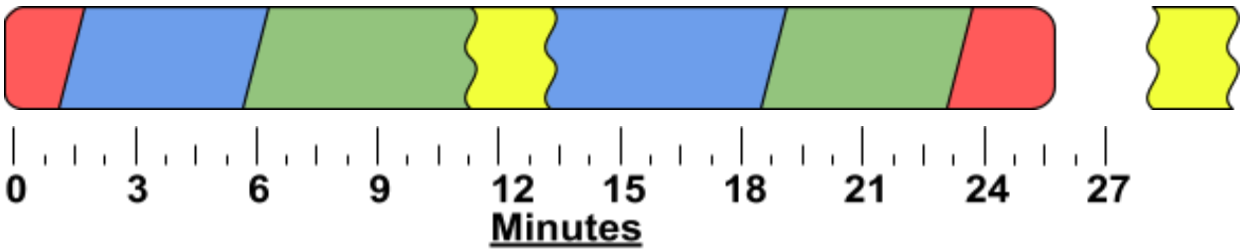


Version B:



Between these two versions, the primary difference is whether the instructor chooses to open with something like a video vignette (in version B), followed by an explanation of the vignette, or if the instructor chooses to open by setting the stage for video footage representing the Concrete Experience stage.

25-minute Video Template



In this 25-minute template, the Active Experimentation section in the middle of the video segment is intended to act as an engaging intermission to the video. Here, the student will be asked to pause the video to complete a task the instructor has described. It's up to you to be creative in deciding what task could be assigned as a relevant, short intermission to your instructional message. You may find that you already have some ideas for this from your live, in-person courses.

These templates, of course, are suggestions. However, you're strongly encouraged to carefully follow the design on the template, at least for your first several video productions. They will help to set the bar of quality very high in your initial productions, and assist you in creating high-quality educational media right off the bat.

Storyboarding

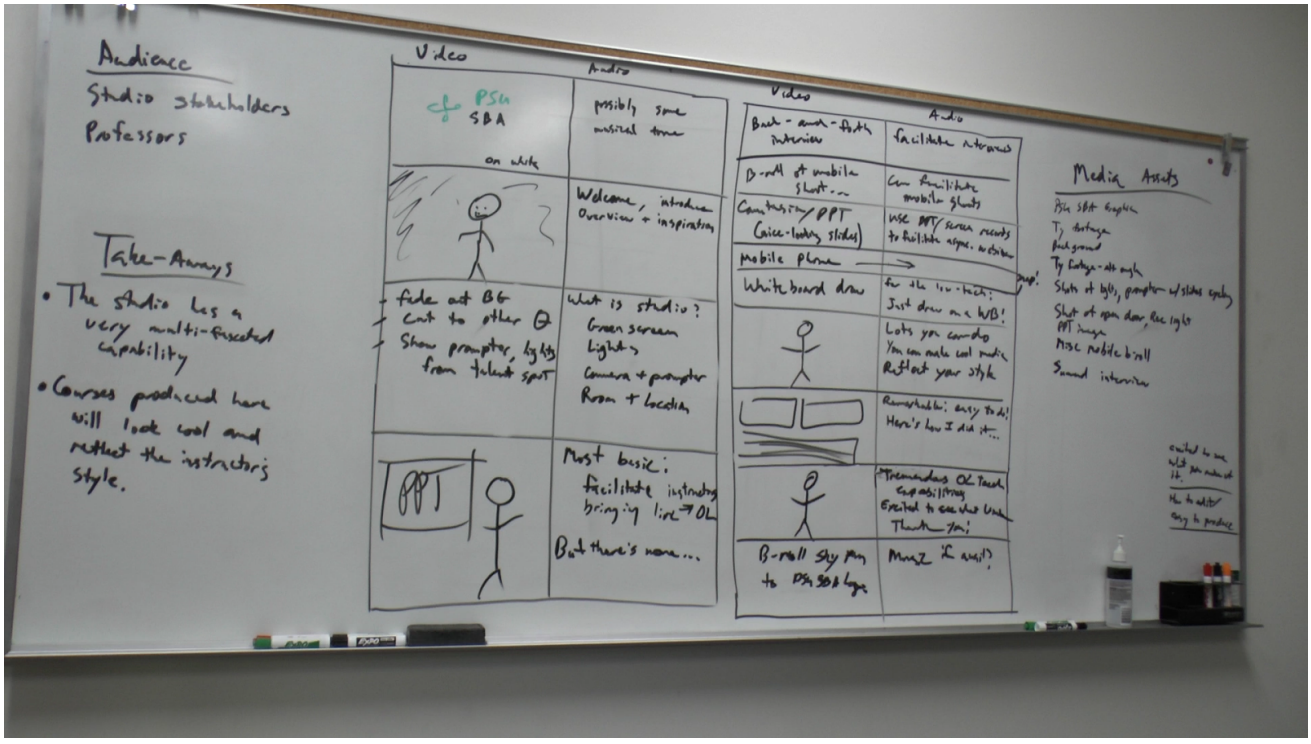
Storyboarding refers to the method of planning a video or eLearning production using a series of "frames", not unlike those of a comic strip, to define different "scenes" and "shots" which will make up your video.

First, identify and articulate the audience of your video. Next, with that person or those people in mind, describe why they're so interested in your course, and what you want them to remember about your video a week later.

Now, it's time to plan out the video shot-by-shot in a series of frames. Specifically, your frames should each define what is seen on the screen, and also the audio component of the video (such as the words being said, or in the case of an instructional video, the outline topics being covered). This is often in a horizontal or vertical 2xN table, with one side of the table representing the visual, and one side representing the audio. In this case, the visual side can be represented either with sketched images or with text, depending on what is appropriate. It can also be done with a 3xN table, which contains three cells per shot: an image of what is to be seen on the screen, a text description of anything that happens during that shot (e.g., "Bring up the video clip of Bill Gates' interview over shoulder, then switch back to slides 3, 4, and 5").

Finally, when you are finished storyboarding (or even while you're working on your storyboard), make an exhaustive list of all the media assets you'll need to complete your production. Go through your storyboard frame by frame in both the video and audio, and make sure you have every necessary piece of media on a list before you move on to production!

Here is an image of a storyboard using a combination of text and images to describe the video sequence. This was the storyboard used to plan the Studio Overview Video:



As you've read above, planning is the most critical step in a good video production, and creating a storyboard for a video production is a very important step in planning. It can be

done quickly on a whiteboard, or more collaboratively in an online tool (such as Google Docs). It's not necessary to create a verbatim script for your video, and it's not necessary to create a complete mock-up of every video frame - just use this opportunity to match video scenes to your instructional message.

Available Equipment

Before getting started with planning your first media production, you should familiarize yourself with the infrastructure that's available to you. In fact, you have some truly excellent media production equipment and software at your disposal. The equipment you have access to can be categorized as production equipment (camera, lights, audio equipment, green screen) and post-production equipment (computers, software, media storage, learning management system).

Production Equipment

Inside the studio, you can get access to:

- A pro-level camera
- High-fidelity wireless lapel microphone
- Green screen, as well as black and white backdrops
- Teleprompter (best used for speaking points)
- Compact portable camera, carrying case, microphone, and tripod
- Studio lighting

These pieces of equipment will serve as an excellent foundation for producing your videos. My number one suggestion to you, however, is to not push yourself to try to produce professional styles of video just because you have really nice facilities and equipment. The era of YouTube has brought us completely new styles of video production, and has definitely widened the range of video styles that viewers accept and enjoy, including styles that involve *less* filming overhead.

For example, the use of jump cuts[2] while a person is talking would have been unheard of in the 1980s, but now it's a commonly-used editing transition on YouTube and television alike. "Handheld" cameras are used for filming interviews and dramas, and make a show feel informal and authentic. In fact, I would love to see an eLearning module shot by someone filming himself by hand, walking down the sidewalk downtown discussing urban planning, or

[2] Jump cuts are simply an immediate jump from one video clip to another without any sort of transition such as a cross dissolve or fade.

someone walking through the woods talking about environmental science. New, relatively low production-value video styles open up a whole new capability for engaging, immersive instruction which I hope you'll feel free to exploit using this equipment.

One particular feature of the above equipment which may be helpful to know about when producing innovative video styles are the very advanced automatic modes of both of the cameras you have access to. As you'll see elsewhere in this manual, I encourage the use the the camera's automatic mode (except when in front of the green screen). The cameras are capable of auto-focusing, auto-white balancing[3], and perhaps most amazingly, optical imaging stabilizing, which actually moves the lens of the camera to keep an image from "shaking" or "jerking".

Media Storage

You're given a significant amount of storage for your multimedia projects on external hard drives connected to the editing computers. Elsewhere in this manual, we'll cover SOPs for storing your media projects. Importantly, external hard drives attached to the production computers will store your project while being edited, and for archival purposes when you're finished editing.

Desire2Learn

Desire2Learn (D2L) is PSU's Learning Management System, or LMS. It's a web domain for students and faculty which can facilitate an online or blended live/online course. If you're not familiar with D2L, I strongly suggest that you contact the Online Faculty Support Specialist for the SBA Online Programs, Ally Nguyen. Even if you're proficient with the system, she'd be happy to assist or answer questions should any come up. Here is their contact information:

Ally Nguyen
bichpn@pdx.edu
503.725.

Prompting Materials

The studio is equipped with a teleprompter. A teleprompter is a display device which allows

[3] White balancing is the process whereby the camera adjusts the color temperature of the image to match a natural light spectrum, causing white to appear as a "pure white", as opposed to being too red (too "warm") or too blue (too "cool").

the on-screen talent to read words or view images while still looking directly at the camera or audience.

This technology can vastly improve the quality of your talent's performance, or it can severely inhibit them, depending on how it's used. Here we'll discuss different ways of using the teleprompter to your benefit. Creating the materials you'll view on the teleprompter will be one of the final stages of your planning process.

Verbatim Scripts

It's very easy for an instructor to fall into the trap of attempting to "script" an entire video segment. Their intuition is to use their preparation time to define the ultimate, perfect presentation of the topic, and therefore a verbatim script is necessary so that precise script editing can be done off-line. This is, again, a trap, and the danger is that by providing such an exact transcript for their talk, the instructor will give an unnatural and distracting presentation because they are attempting to "read" their lines. It's a very specific acting skill to perform well from a teleprompter, and it isn't for everybody. Below, we'll suggest other methods which require less overhead on the part of the instructor, and which are likely to yield a more natural, classroom-like performance.

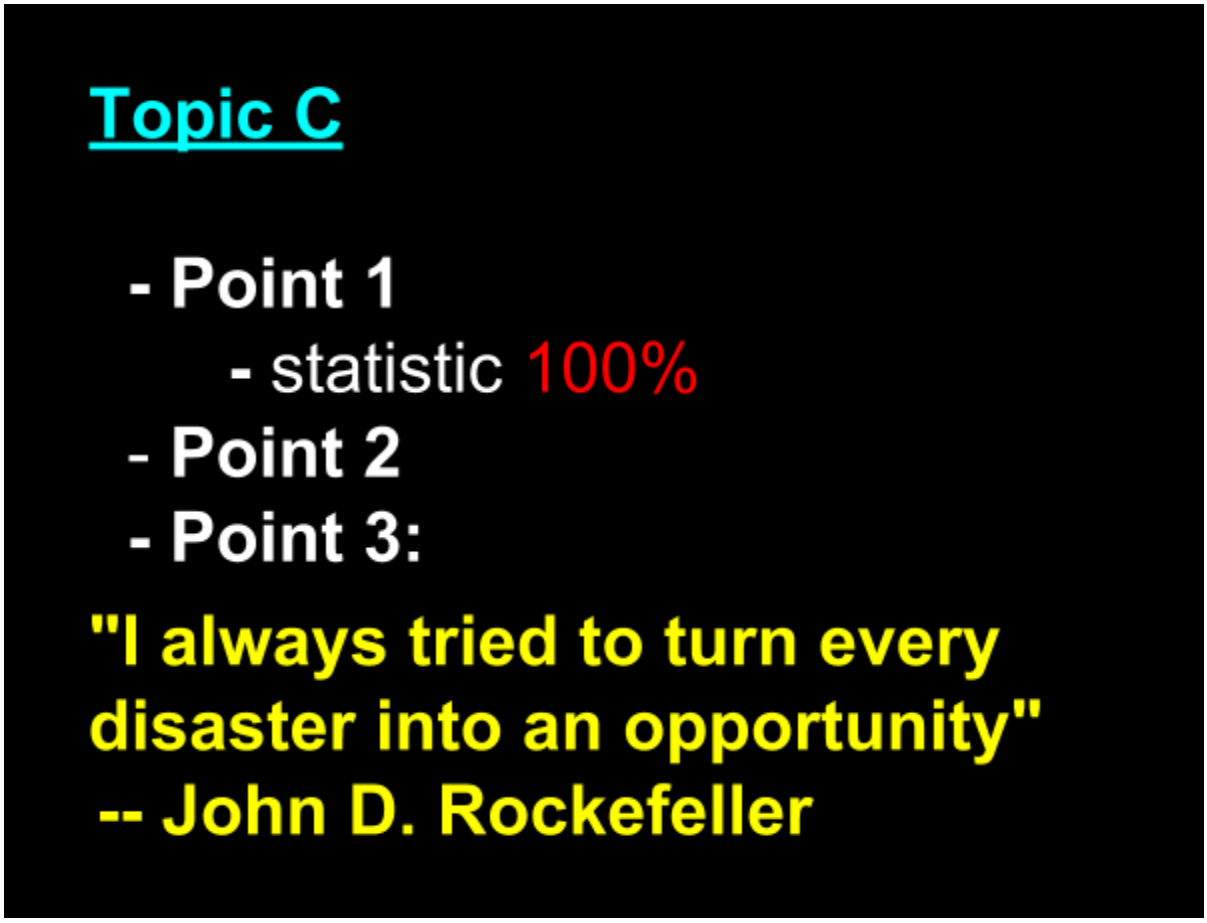
However, there are some occasions when verbatim prompting will be in order. For example, quotations that you don't care to memorize, or specific phrasing such as in legal text, are much easier to handle using a teleprompter. In this case, the performance has no need to feel especially natural or generative, and still frames of text, such as on a PowerPoint slide, can be very helpful. It's probably unnecessary to use a scrolling teleprompter software in these cases.

If longer segments of verbatim text are desired, people typically use a scrolling teleprompter software. These softwares allow another person to control the speed of the prompter, leaving the talent able to scale the rate of their performance. Without a helper, a scrolling teleprompter software is nearly impossible to use, and again, this isn't a method for everyone.

Outline and Speaking Points

Another method of prompting is to display your speaking points on the prompter, and to elaborate on them ad lib as you would in a live class. This method comes highly recommended, and I assure you that it will create the most natural and personable speaking style, and will also incur the least overhead in preparation on your part.

Here is an example of the layout of a Microsoft PowerPoint slide for teleprompting:


Topic C
- Point 1
- statistic 100%
- Point 2
- Point 3:
"I always tried to turn every disaster into an opportunity"
-- John D. Rockefeller

As you see in the design above, these prompting materials should be very bare-bones and easy to create. In fact, you may have plenty of fodder for your prompting materials in existing presentations or documents.

It is possible that some presentations you already have, such as PowerPoint presentations, could be used as your prompting materials. You'll need to check them on the teleprompter screen for legibility, however. Because the teleprompter is only so big, and because it's some distance away from you, you may not be able to see words or images which you could on a screen behind you or in front of you in a classroom, particularly around charts, tables, and graphs. If you're lucky, you can migrate lots of classroom promoting materials into the video studio with ease, but make sure to check them out on the teleprompter screen before you roll tape!

Working with a Teleprompter: With and Without a Production Assistant

Something you'll need to consider when building your prompting materials is whether you'll have assistance with your presentation. Under ideal circumstances, someone else is available to advance your prompting materials as you go, helping you to create the pauses

between slides which are necessary for intercutting if you decide to start a section again. (You can learn more about conducting a Modular Shoot elsewhere in this manual.)

However, you may need to run a shoot by yourself, recording yourself. If this happens, you'll use a remote slide advancer, like you might use in a classroom, to move through your prompting materials. Your audience will quickly forgive your use of the slide advancer; there is no need to hide it.

Section 2: Production
Conducting a Shoot in the Studio or On Location

If you plan on using video in your online course, and you'd like to create that video yourself, you'll be involved in film Production. In this stage, you'll execute the plan from Pre-Production and generate the raw materials to be assembled in Post-Production.

In this section, you'll learn about the setup of the studio or a location shoot, about how to conduct the shoot, and about storing your raw media on an editing computer.

Pre-Shoot Checklist

- No green clothes; bright white to be avoided.
- Turn lights on
- Prepare the teleprompter and prompting materials
- Put an empty SD card in camera
    - Format the card if necessary
- Focus to talent distance
- Set the frame
    - Height of talent + 4-8"; zoom out
    - Compare your height to that of the easel for reference
- Fresh batteries in wireless mic transmitter and receiver
- Check or set audio levels
    - Just short of red bars on one channel; 30% lower on the other
- All cell phones in the room silenced completely
- Turn on "Recording" sign
- Press record

Studio Layout and Parts

The video studio is comprised of the backdrop, the lighting, the camera and microphone, and the teleprompter. In this section, you'll learn about using those components.

The Backdrop

The primary backdrop in the video studio is the green screen. A very evenly-lit green background is used so that the editing computer can identify everything bright green in the image and make it transparent, allowing the non-green parts to be placed over another image. Specifically, green is used because it's the least likely color to occur on a person you might film. (Even the greenest of green eyes is unlikely to match the green of the backdrop.) Of course, when using a greenscreen, a person must not wear green clothing or jewelry, as we'll cover elsewhere in this manual.

Two other backdrops are available: a pure white and a pure black backdrop. These backdrops open some other stylistic possibilities. White backdrops have been used for interviews and other speaking segments as a more abstract setting. Black backdrops can create a very dramatic look. Here's a video which will show you some interesting uses of these backdrops:

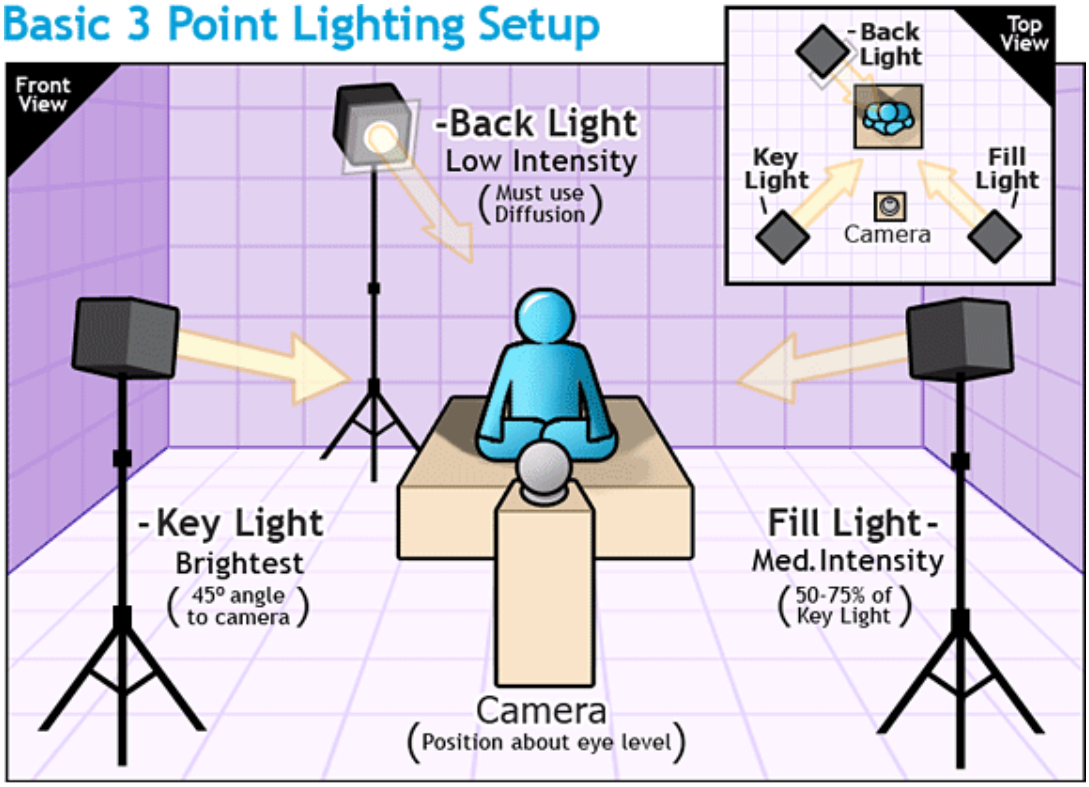
[YouTube video using white and black muslins]

To use the white and black backdrops, you'll need to set up the stands and crossbar which support the backdrop fabric. These are stored in the studio, and you may need a hand getting the whole rack together (although it's possible to do with only one person). Also, you may need to position the rack at a slight angle relative to the back wall of the studio room in order to make it fit.

The Lights

The lights in the studio are a traditional 3-point lighting arrangement, with an extra pair lighting the backdrop. A 3-point lighting setup uses three lights: a **key light** to throw bright light on a subject, casting shadows; a **fill light** to soften the otherwise harsh shadows and fill in some detail on the dark side of the subject; and a **back light** (sometimes called a "hair light") which is used to light the top and back of the subject, giving it a much more 3-dimensional look. This type of lighting setup can be used for lighting objects or people, and is the standard lighting setup you'll notice on every television interview.

Here's a diagram of a 3-point lighting setup:



...and here's a Vimeo video explaining and demonstrating the 3-point lighting setup:

http://vimeo.com/4386572

In the SBA studio, the type of light used is called a **soft box**. Soft boxes use CFL light bulbs and a large white fabric to provide very soft (wide-angled) lighting which doesn't throw very crisp shadows. This is desirable for our purposes. The bulbs can be switched on and off individually, and have the advantage of being relatively low wattage and low heat.

It's recommended that you use all of the lights turned on using all of their bulbs in the places where you find them set up. That is, just turn them on and they're ready to go. It's necessary to secure their bases to the floor or shelf, so it would be best not to move them. To turn them on, simply turn on the power strips which power them - there is one on each side of the room.

When you're filming, make sure to turn off the overhead lights in the room (the ones build into the ceiling). They emit a different color light than the soft boxes, and can cause color balance problems.

Wardrobe

Be careful to avoid green clothes when you're working on a greenscreen shoot. This includes clothing which is close to green (greenish yellow or blue). Also, bright white is to be avoided because "splash" (reflected light) from the green screen can color pieces of the white cloth as green.

Since you were wondering, here's what it looks like if you wear green clothing in the studio:

The Camera

The JVC camera may at first seem very complex because it's covered in buttons and

switches. Don't worry - you won't need to use most of them. The reason the camera has so many external controls is simply so that the user doesn't have to dig for them in a menu on a tiny screen.

For a complete reference on using the JVC camera, check out its User's Manual, in the studio.

Inserting and Formatting an SD Card

The camera records to the SD cards provided. It has two SD card bays, and you may put a card in either or both of them. They are located a the bottom of the side of the camera under the fold-out screen. (They may be concealed by a dust cover which you can open.) Make sure the camera is recording to the card you intend it to record to by pressing [BUTTONS] to switch between the two card bays. If you run out of space on the card you're recording to, the camera will automatically and seamlessly switch over to recording on the other card, assuming it isn't also full. This provides for a total of 3hr:50min of recording time.

If the card has footage on it, it will report that it has ***less than*** 1hr:55min recording time left - this is displayed in the corner of the screen. If you're certain that it's OK to delete whatever is on the card, you should format the card, freeing up all available space for your shoot.

To format a card, press the Menu button on the fold-out screen and use the scroll peg on that screen to navigate down to Media Settings. There, you'll select Format Media, and then select the card you'd like to format, which will completely wipe the data currently on the card and give you the card's full capacity for recording.

Of course, make sure that the card you're formatting is ready to be formatted and doesn't contain critical footage from a previous shoot!

Focusing

It is extremely important to be confident that you have a nice, crisp, well-focused image when you hit the Record button. It's difficult to see whether you're out of focus on the camera's tiny screen, and it's very disappointing to find out your footage is blurry after your shoots, viewing it on a computer screen. To avoid this problem, you'll need to set the camera's manual focus to exactly where the talent stands.

You'll use manual focus on a green screen shoot because automatic focus may sometimes refocus to the background when the subject moves out of the center of the frame. This causes them to be intermittently blurry. So, it's necessary to set the camera's focus once and

then leave it alone. Unfortunately, this ought to be done for every shoot, because the camera doesn't hold the exact focus needed for multiple days, so it may not be focused to where the talent will be standing when you come into the studio.

To focus the camera, zoom it in slightly (<2x) on a person or object which is exactly in the place the talent will be standing, and exactly in the middle of the video frame. Set the camera to manual mode (should be there already) and manual focus ("AF/MF" button) if you haven't done so already, and then press the AF/MF button to set the camera to autofocus. Wait a few seconds. You may see the image get crisper on the display. Then, set the camera back to manual focus by pressing AF/MF again, and zoom out all the way. You are now focused at that exact distance from the camera.

White Balancing

White balancing is the way the camera identifies how "warm" (red) or "cool" (blue) the image should look, given the color temperature of the lighting. To white balance, **the ENTIRE frame of the camera must be encompassed by a white object**, such as a piece of paper or a whiteboard. This white object must be in the location where the subject of the video will be in order to reflect the same color temperature of light that the subject will reflect. Make sure that all the lighting that you'll be using for your shoot is turned on, and any additional sources of light, such as an open door or ceiling lights, are eliminated.

To white balance the JVC camera, press the Auto White Balance (AWB) button. The button is on the left side of the camera toward the bottom, just behind the lens housing, facing forward.

Wireless Microphone

For all shoots in which micing the talent is possible, you'll use a wireless lapel microphone. It picks up much better sound than any microphone that is attached directly to the camera. The receiver for this unit is on top of the camera, and the receiver is worn on the belt or waistband.

Before you use the receiver, you should put new batteries into both the transmitter and receiver. It's very disappointing to find out too late that your audio cut out during your shoot. A single battery charge should last the receiver through several hours of use, and should last the transmitter at least two full hours of use.

The microphone should be placed as close to the speaker's mouth as possible on a shirt collar, lapel, or between buttons. By placing the microphone as close to the speaker's mouth as possible, you will increase the ratio of speech sound to ambient noises and reverb, making the audio much clearer for the student. Take care not to let the microphone or its cord touch

any hard objects, such as buttons or necklaces, and also that the talent's hair can't touch the microphone. Look out for long hair and beards.

Setting the Audio Levels

The audio levels should be set every time a talent is fitted with the wireless microphone. To set the levels, the talent should rehearse their presentation in order to present realistic audio levels. Then, of the two channels, one should be set for a maximum volume of about 95% of "peaking" (usually indicated by red bars on the camera's volume meter), and the other channel should be set to 60-70% of the peak volume. By offsetting the volumes of the two channels, you'll ensure that even if something particularly loud occurs in the audio, at least one audio track will be salvageable without sounding "overdriven". In general, however, it's deal to set the higher audio level as high as possible without peaking in order to increase the signal to noise ratio in the recorded sound.

The volume control wheels on the carrying handle of the JVC camera control the volume of the respective tracks (when the audio control switches on the carrying handle are set to manual as they should be for a studio shoot). While getting a realistic audio sample in the form of a rehearsal from your talent, adjust the two wheels to set the peak volumes of the two tracks as needed.

While setting your audio levels, use the headphone to listen to ambient noise in the room. If you can identify any, try to eliminate it. Keep in mind, though, that you can mitigate most extraneous noises with good microphone placement on the talent.

Setting the Frame

The video's image is referred to as the "frame". In the studio, you'll set the frame by adjusting the tripod that holds the camera and teleprompter. For typical productions, the goal is to show as much of the talent as possible while still affording them 6-8 inches of "head room[4]". In general, however, the camera's zoom should be set as wide as possible (1x) - only in specialized studio shoots, such as interviews, should zoom over 1x be used.

The camera height should be set such that the lens is exactly at the eye level of the talent. Here is a properly set frame:

[4] Head Room is the distance between the top of the talent's head and the video frame, as measured at the distance of the talent from the camera.

Teleprompter

The teleprompter is best used with materials as described above in Section 1. Such graphics may be brought up on the laptop attached to the teleprompter. The computer is wireless-capable (meaning you can transfer your prompting materials via Google Drive) and also accepts USB memory sticks and SD cards containing your data.

A wireless slide advancer is provided with the teleprompter laptop, which will allow you to leaf through a PowerPoint or Google Presentation as you would in a live class. Just look at your materials, and you'll be looking through the glass, directly at the camera.

We aware that, like most teleprompting units for computers, you may lose the top inch or two of the screen. Unfortunately, this is a common problem, and the solution is to move objects on your slides down slightly if you find that you have lots of trouble with not seeing the top line. Alternatively, use a PowerPoint template with a stylized band across the top, so that you waste the top of the slide in a visually attractive way.

Notes on Directing

The top priorities of the director are:

- Help the talent understand what they are producing
- Help the talent feel comfortable during the shoot
- Be the absolute authority and responsibility-bearer for what ends up on "film"

It's always beneficial for the talent to have a director unless the relationship between the director and talent is strained. It's important for the talent to fully trust the director, and to thereby assume that the director *will* improve the quality of the final product by adjusting the behavior of the talent. Here are a few tips I've found helpful in fulfilling that role:

Help make your talent comfortable - It's probably safe to say that most of the talent you will work with will be very new to being on camera. It will significantly benefit your productions to help them stay comfortable through the production process in order to help them give their best performance. You don't have to offer them a trailer and makeup crew, but do pay special attention to the emotional status of your talent.

Actively draw a performance from your talent - Almost all talent will come across as reserved or nervous on a first try. The goal, on the other hand, is for them to look charismatic and respectable, and to portray their persona and enthusiasm for the content in the resulting video. One way to draw this performance from your talent is to ask them to "over-act" their part. Other techniques include asking them to speak to a specific and articulated audience (e.g. "Bill from claims, who is a 25 year old male who's been working with us for 18 months and is a little nervous about his first meeting about..."). Even asking the talent to start the module by saying "Hi, Bill" (followed by enough of a pause to cut the footage before they continue) can help.

Articulate learning outcomes and audience - As mentioned above, directly before the shoot starts, ask your presenter to articulate both the specific audience of their presentation and the learning outcomes. The description of the audience should be a person and specific description of a person. I like to ask the presenter what their audience ought to recall about their presentation two weeks later.

Encouraging your talent without drawing their eye contact - Your talent is likely to appreciate some live feedback from you, their live studio audience. Not every talent likes this, but for most people it's a helpful way to help keep their energy up. I suggest that you give them visible feedback from behind and just to the side of the camera, such as nodding or smiling. They may need to be coached to keep their eye contact on the camera rather than looking at you for their feedback - they should be able to take advantage of you as a live audience out of their peripheral vision. On the other hand, if you have a very hard time getting your talent to keep their eye contact on the camera, you may need to hide behind the teleprompter and camera.

Show the talent a sample video - It may go without saying, but the single most effective way to help the talent understand what they are creating is to show them a sample video in the

style you intend to produce. It need not be of your own creation! I find it helpful to make it clear that previously-recorded lessons are by no means the end-all and be-all of interactive video presentations, and that they are challenged with improving on what they see in the sample lesson.

Things to look out for:

- Talent gesturing outside of the green area of the frame
- Frizzy or whispy hair which shows through with green
- Microphone cord showing around the edge of the talent
- Shiny earrings and other jewelry which are reflecting lots of green
- Sweat on the talent
- Room lighting being on during the shoot (only the studio lighting should be on)
- Black cloth drooping into the frame
- Eye contact with the camera before starting and after stopping - give us at least 2-3 seconds of eye contact.
- Shot framing - make sure about 6" of green are visible above the talent's head, and that they are centered or slightly right of center of the green area of the frame.
- Persistent awkward hand placement, such as in pockets or arms crossed.
- Dry mouth sounds in audio - encourage your talent to drink (preferably water)
- Ambient noises that can be avoided (such as a loud airplane overhead)
- Camera being set to full auto mode or auto focus during the shoot (should be in manual mode on manual focus)

Section 3: Post-Production
Organizing Studio Files and Publishing Media

It's a priority to keep everything in our studio as organized as possible, and this is perhaps most important for files stored on computers and the Internet. In this section, we'll discuss SOPs for saving your files, general workflows for processing your materials, and archiving and uploading projects.

You will have questions about post-production that extend well beyond this manual. Editing film is an art, after all, as is teaching in general. I can recommend three very good sources of information about post-production skills that I can recommend:

SBA Video Production Training - As of this update of the manual (6/27/13), the SBA will be offering training on the entire production process of video materials, from planning a shoot through exporting and publishing your project.

Software manufacturers - The people who made the softwares you're using generally have lots of helpful articles, instructional videos, and user forums.

YouTube! - If you want to know how to do pretty much anything in the production process, just search for what you're trying to do on YouTube. Almost invariably, 5 or 6 people will have already answered your questions in videos, which often walk you through using the software. I cannot recommend this method strongly enough - just ask YouTube!

Post-Production Checklist

- Save raw files in your project folder to:
    - Your own mobile external HDD, or
    - The local external HDD
- Turn off studio equipment
    - Camera
    - Microphone transmitter/receiver
    - Record sign
    - Prompter
- Import raw files into editing software
- Save project
    - Accept “Change sequence settings to match clip settings” in Premiere
- Create any computer graphics
- Assemble project
- Project folder, including raw files, archived.
- Exported final media saved on studio computer #1
- Final media uploaded
    - Use “sbavideo” account, and add to the appropriate playlist for the course
- Blow-by-blow editing tips can be found below

Saving your Raw Files

First, create a new project folder on the external editing hard drive you'll be using - don't use the computer's internal hard drive. On production drives, the first level of folders are named for users (your name), and the second level is named for the course the media was made to support, e.g. "Craft Brewing Marketing Course", and the third id is named for your projects, e.g. "Craft Brewing Introduction". In this folder, you'll save all the media assets associated with your project. By saving all media assets in a single folder, you'll be able to move your project between computers easily.

The directory structure of editing hard drives should read like this:

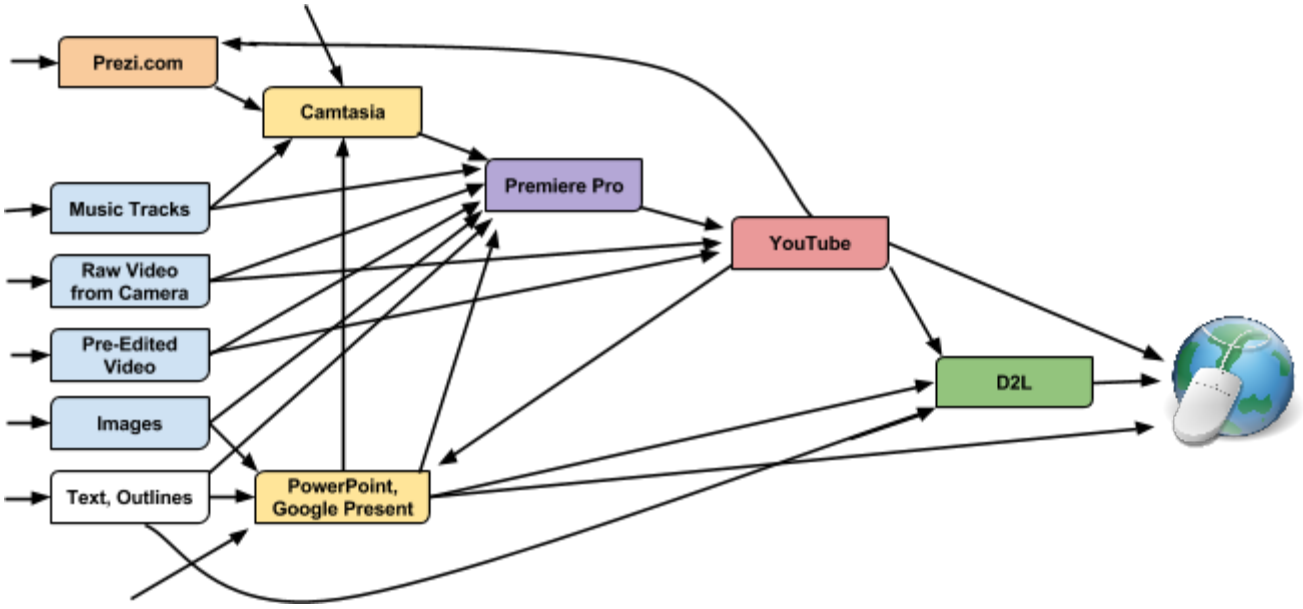
- Aaron Anderson
    - Online Marketing
        - Online Marketing.prproj (Premiere project file)
        - Introduction video
            - JVC/
            - AVCHD/
            - Introduction.pptx
        -
        - Evolving Markets 1
            - JVC/
            - AVCHD/
            - evolving markets1.pptx
- Barbara Barkley
    - International Finance
        - International Finance.prproj (Premiere project file)
        - Welcome video
            - JVC/
            - AVCHD/
        - ...

After you make sure the camera is not recording, remove the SD card from the camera and place it in the computer's SD card reader. When the drive becomes visible on the desktop, open it and navigate to the folder "JVC" for the JVC camera, or "AVCHD" for the Panasonic camera. Copy that folder to your project folder.

Software Workflows

There are numerous ways to generate and edit media on computers, and the flowchart below lists many, though not necessarily all, of the ways your media can move through the

production process:



Premiere Pro as a Hub for Exported Media

To the extent possible, using Adobe Premiere Pro as a hub for media productions has two advantages. First, it's the best single software to use to incorporate a broad set of immersive media, and second, by exporting from Premiere, most of our projects will have the same video properties when they are uploaded to YouTube or other external servers.

When exporting media from Premiere Pro, you will see a list of settings. One of the settings for H.264 videos will be a standard SBA setting (titled as such), which you should use.

Premiere Pro Workflow Outline

Instructor's Role in Editing

If you will be working with an editor, you will still have some role in editing your footage. Your knowledge of the shoot and the content will be critical in creating a video which you can be proud of (and which won't need an extensive series of revisions).

Below, you'll find a process which an instructor can take to ensure that your editor will create the best possible video from your footage. You may work out a slightly different process with

your editor (e.g. doing these steps together), but by following the steps outlined below, you'll give your editor everything they need to complete your video. *Please note that organization is extremely important here - take care to save your files in the exact places described below.*

Save your footage
Take your SD card, insert it into an editing computer, and open the new drive which appears on the desktop - likely called "Untitled". Navigate to your raw footage by opening the following folders:

Untitled (SD card) / PRIVATE / JVC / CQAV / CLIP /

Then, open another Finder window (double-click on the desktop icon for the external hard drive which contains your project folder) and navigate to your project folder. Then, you'll select the raw footage from the SD card and drag it into a folder specific to this video. You may need to make a new folder by right-clicking and selecting "New Folder". *Please keep your footage well-organized.* The one and only correct location for your footage is in the following folder:

[Hard drive] / [Your name] / [Your course] / [current video project] /

For example, this could be OBE1 / Jeanne / BA302 / Individual Differences and Perception. The folder "Individual Differences and Perception" would then contain the raw video files.

Save your video slides
Using PowerPoint, open the slide deck that you intend to include in the video. Then, select File -> Save as Pictures. Make sure to select ".png" as the file type, and *save them in the same place that you saved your video footage.*

Bring in any additional graphics or video files
Any other media assets which you called for in your storyboard should also be saved in the same folder as your raw videos. This might be a good time to do a quick search for images you'd like to have included in your video.

Open your course Premiere Pro project
In your course folder, there should be a Premiere Pro project file for your course. It has a purple Premiere icon, and may end in ".prproj". In the above example, it would be here:

OBE1 / Jeanne / BA302 / BA302.prproj

Open that file. Premiere Pro will start up.

Import the new media
Your next task is to bring those new files into your Premiere Pro project. There are two ways

to do this, discussed below. First, however, you'll need to locate the "Project" window in your project. It will be one of tabs in the window at the bottom-left in Premiere. This is a listing of the media assets in use in your project. To the left of the folder icons you will find arrows indicating whether each folder is open for viewing. Click those tiny arrows until all folders are closed up and you have some blank space in this window.

Importing Method 1: Drag from Finder

Go back to the Finder window which contains the new folder you assembled containing your raw videos, your slides, any photos, etc. Drag that entire folder into the Project window in Premiere. Be careful not to drag it into an existing sub-folder, but rather, to a blank space in the Project window.

Importing Method 2: Right click, "Import"

Right click in the empty space in your project and select "Import". Navigate to your folder with the raw files in it and click ***once*** on that folder, selecting it (rather than opening it), and click "Import". This will import that folder and its entire contents. The downside of using this approach is that any sub-organization of that folder will be eliminated in Premiere, so if you have very many slides, I would suggest the first approach.

Make a new sequence

Inside the Project window in Premiere, in the folder you've created for this new video, you'll make a new sequence. To do this, click on the new folder (selecting it), and then select File -> New -> Sequence, or press Command + N. A window will pop up asking you to name the sequence and set its settings. *Ignore the settings part*, and name the sequence according to the content and title of this new video you're creating.

Open and trim your footage

You are now ready to do the first of the two very high-value activities that you can do for your editor, and the first activity is trimming your footage. Trimming simply means selecting parts you want to keep and dropping them onto the timeline.

To start, double-click on your first raw file. It will open in the Source window. If you have trouble opening it, make sure to click on its icon rather than its title. Now, in the source window, you may drag the yellow play head to find the point where you begin speaking, and you can get close by using the "L" key to play forward, the "K" key to stop, and the "J" key to play backwards.

Now, move the playhead by dragging it or by playing the footage, and find the point where your talk should begin - the beginning of the footage you want to keep. You will now press the "I" key to set an "In point" - this is the beginning of your selection. Then, find the first place where you want to exclude footage. This might be at the end of your entire talk, or it might be in the middle of the footage if you made a mistake. Once you find that point, you'll press the "O" key to set an "Out point". If your footage appears to all be good until the end of the video

file[5], don't add an "Out point" - it'll automatically select through the end of the first file.

You now have selected some footage you want to keep. Click on the actual video image itself and drag it down to the timeline, placing it on the track called Video 3. Once it's sitting on the timeline, scroll to the end of the new footage using the scroll bar at the bottom (so you'll have space to drop any future footage). Pressing the "\" button can be helpful for zooming your window to see the end of the footage.

Now, you'll repeat this for the rest of your footage. Note that if you gave a talk that was under about 13 mins and never stopped while recording, you'll only have to drag down one piece of footage. If you exceeded 13 minutes or created any footage in the middle of your talk which you don't want to keep, you'll have to make several selections of footage and assemble them in order on the timeline.

The process of trimming the video is complete when you have the complete narrative of your video on the timeline - all the words you want to say, in order, and no words you don't want to say.

Timing your slides

The other tremendously useful thing you can do for your editor is to drop the slides onto the timeline in the places where you intend them to start. Here's how you can do that:

First, double-click on your first slide in the Project window. That will open it up in the Source viewer so that you can see what it says.

Now, click on the timeline and move the play head to the beginning of your footage. (Drag the play head or press the "Home" key.) Now, play your footage until you want your slide to onset. At that moment, pause the video by pressing "K" or the spacebar. Drag your first slide from the Project window onto the timeline, "snapping" it to the timeline. Each subsequent slide you'll also "snap" to its onset time in the same way: play the video until the exact moment you'd like the slide to become visible; drag the next slide in; snap it to the playhead.

A pro tip: Extend the slide you dragged onto the timeline to be a minute or two long so that you can see it on the screen, and also open the next slide in the source monitor by double-clicking it. That way, you can see the old slide and new slide while making a decision about where to put the transition.

[5] The camera can only record files of a certain file size, which limits individual video files to about 13 minutes in length. If you recorded for more than 13 minutes, the recording will be broken into multiple files, so don't get worried when you see that the footage ends in the middle of your talk! Just open the next raw file and continue. The raw files created in this manner will be labeled in their filenames as "_01", "_02", and etc., signifying the first video of a continuous recording, the second video, and so on.

General Post-Production Outline and Notes

Name: ex; **BA302** ; locate is your project folder
Sequence title: ex; Welcome

Import the raw footage to the **Project window**

- Open the source viewer (double click on the raw footages)
- Set your in point (I) and out point (0)
- Drag it down to Video3 on the **Timeline**
- Repeat it the until all the good footages on the **Timeline**

Adjust **audio gain** levels

- Select all footage, right-click
- Select Audio Gain
- Normalize max peak to 0db
- Add 4-6db to right channel of all talent clips to make L and R channels ~even

Add **Effects**

Select the **Effects** tab and add these effects to your talent footage:

- **Eight-Point Garbage Matte**
  - Click on the mouse control box next to the **Eight-point Garbage Matte** effect title in the **Effect Controls** tab
  - Drag the edges so that only the green screen is visible
- **Ultra Key**
  - **Output**- Composite (as-is)
  - **Setting**- change to Aggressive
  - Use the **eyedropper** icon to select a medium-brightness green on the screen
- **Fast Color Corrector**
  - Color correct away from green (conservatively)
  - Adjust saturation?
  - Adjust input levels

Add **Background**

1. Import the folder **COMMON** to the **Project window**
2. Select the background and drag it to the timeline of **Video 1**
3. Turn off background audio by click on the **Effect Control** (Make sure you turn of the animation icon next to **Level**
4. Open up the **Audio Effects** and then click on the number and move it to where

Insert **PowerPoint slides**

- To import your slides, open your PowerPoint file in PowerPoint
  - Select File è Save As è PNG (change from jpeg), and select the folder for this video (not the project folder). Click OK/Save
- Import the folder containing the slides into the **Project Window**
- Add slides onto the timeline Video2

Using Standardized Intro and Outro Material

On the SBA editing lab computers, you have access to standard opening and closing footage for your productions, as well as music which can be used (and which is recommended for the very beginning and end of your video). Even more common elements may become available over time. Here's how to use those standard elements in your productions:

Import the "Common" sequence from the root of your external hard drive. You may have done this already, but if not, import the "Common.prproj" file. Note that if you are using your own external hard drive, you'll want to keep your Common sequence up to date with the one being used in the editing lab.

Open up that sequence to find the type of media you'd like to include. The contents of that project will change to that times, but some things it may contain include:

- Backgrounds
- Standard opener footage (Intro)
- Standard closer footage (Outro)
- Music tracks
- "Bug" graphics (persistent corner-of-screen images used for branding video productions)
- Lower 3rd bars (for displaying names and titles)
- Example videos and sequences

Dropping in backgrounds

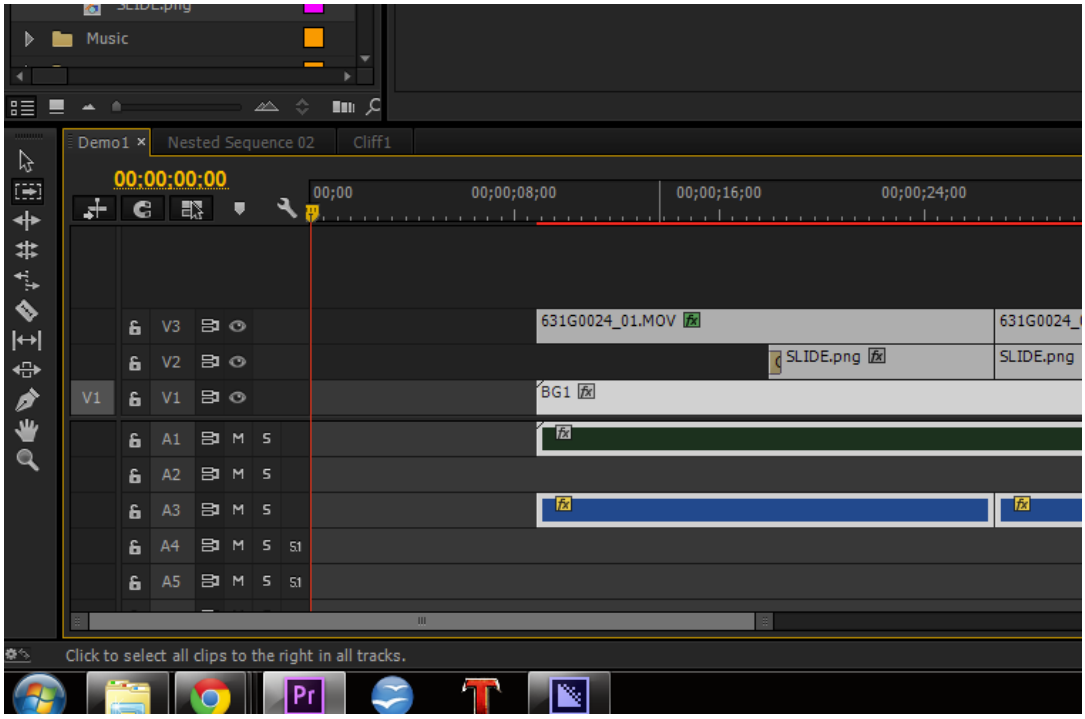
Background tracks should be dropped onto your timeline on Video 1 (the bottom video track). Note that their audio will be on Audio 1, and you may want to turn down the volume in the Effect Controls, or you may want to **Unlink** and **Clear** (delete) the audio from the background track altogether.

Using the standard intro and outro

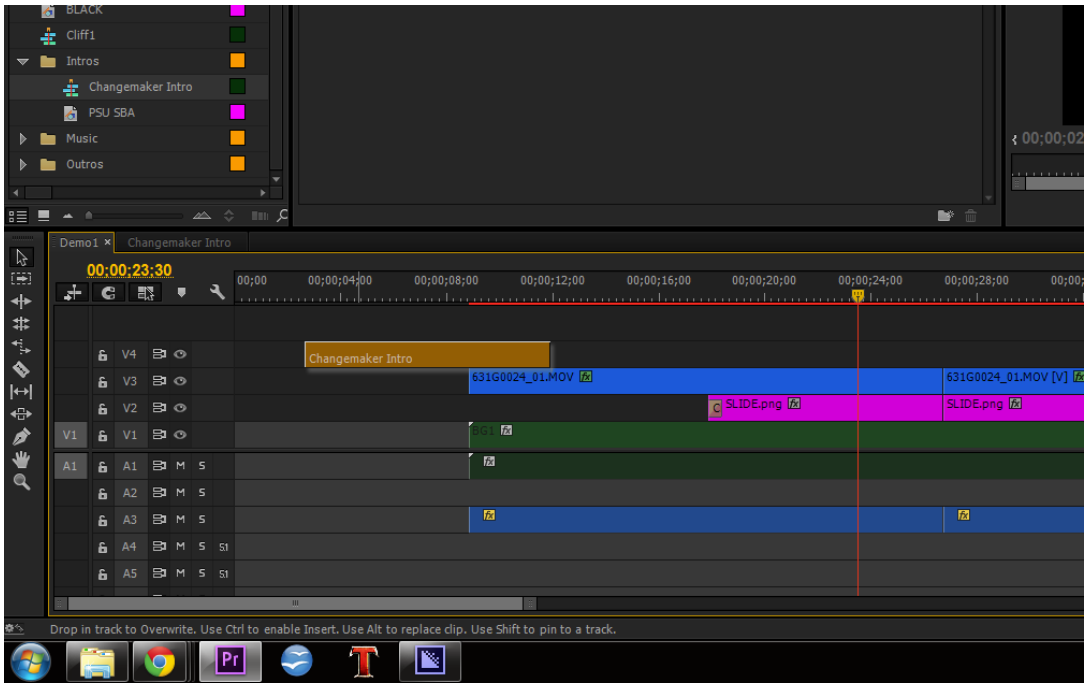
When you've put together your entire production and are ready to add the intro to the beginning and outro to the end, first make some space at the beginning of the sequence by using the Track Select tool (A) and holding SHIFT to grab all the tracks and push them back at least several seconds. Next, drag in the intro from the Common sequence that you desire

to use, and match the marker you see in the intro clip to the beginning of your video (to the beginning of your talent footage and background).

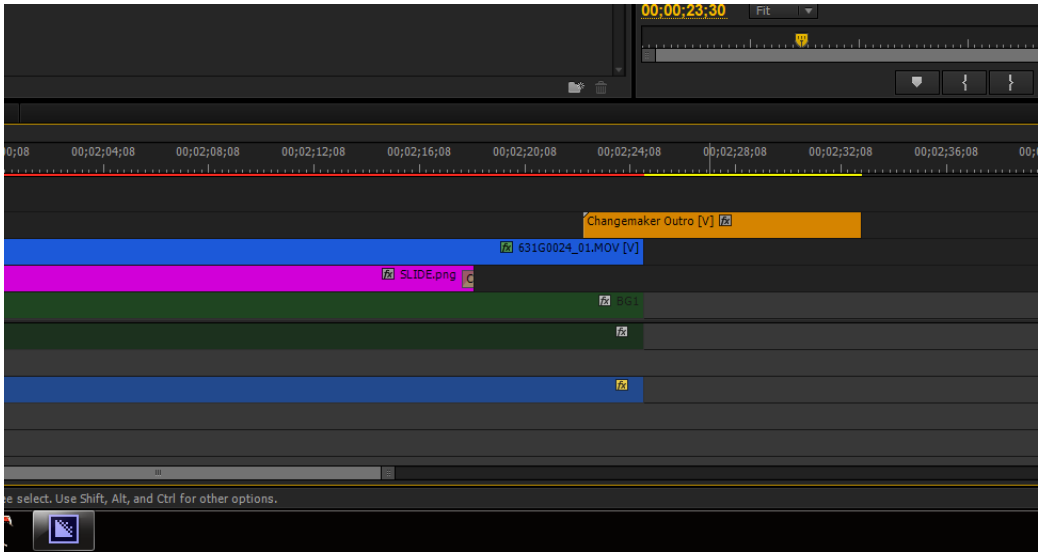
See the images below:



Moving the sequence forward several seconds to accommodate the intro footage.

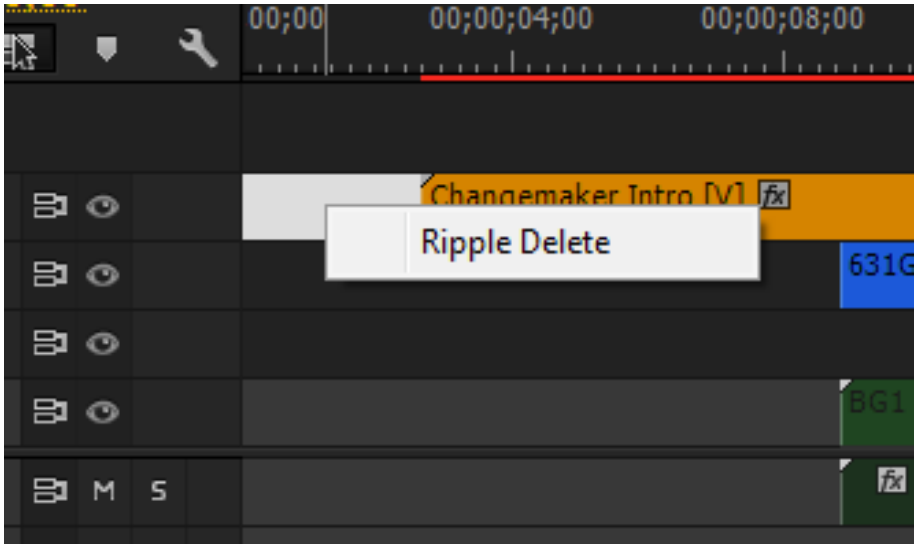


Dropping on the intro footage.



Dropping on the outro footage.

Don't forget to remove the empty space at the beginning by right-clicking the space before the intro footage and selecting "Ripple Delete":



Select "Ripple Delete" to move the rest of your footage forward.

Archiving Your Production

When you've finished exporting your files and you're sure you don't need to work on your project anymore (including using files inside it), you'll archive your project on studio computer #1. The archive hard drive is attached to the #1 computer, and has two main folders:

Archived Project Folders and Exports. Your entire **project should be copied to the Archived Project Folders** directory, and your **final export media must be copied to the Exports folder**. It's very important that you ensure that your media is archived in these folders.

Uploading and Sharing

At present, the best way for you to share your exported videos is using YouTube as a hosting and streaming service, and by "embedding" your YouTube videos into a page on D2L. The following YouTube account should be used to upload and store the videos:

Username: SBAVideo
Password: freXva8p

Once you've uploaded your video, you can get its embed code directly below the YouTube video playing on YouTube.com by clicking "share". That embed code is used on D2L to provide students with a "window" into YouTube from within D2L.

As you'll note on the above workflow diagram, other media can also be embedded in D2L, including Google Presentations, text, files, and links.

Manual Outline:

- **Planning a Shoot**
    - Templates
    - Storyboarding
    - Available Equipment
    - Prompting Materials
- **Starting a Shoot**
    - Green screen
    - Lights:
        - 3-point studio lighting
        - Checklist:
            - Lights on
            - Check that all bulbs are functioning
            - Check lighting on talent
    - Camera:
        - Inserting and formatting card
        - Focusing on talent
        - White balancing
        - Checking storage media
            - Cycle to each card to make sure management file is working
                - (If prompted when you insert a card, cycle through both.)
        - Focus = MF (manual)
        - Set to eye level of talent
            - Use monitor to check output
        - Set frame:
            - Main prompter unit pointed at talent
            - Headroom
    - Audio:
        - Fresh batteries
        - Receiver and Transmitter on
        - Setting audio levels
    - Prompter:
        - Turn on prompter
        - Remote/"clicker" receiver plugged into computer
            - Test remote
        - Load prompting images
    - Talent
        - Wardrobe and appearance
        - Micing the talent
- **During the Shoot**
    - Roles and Responsibilities

        - Director
        - Talent
        - Production Assistant
    - Rolling and Cutting
    - Note-taking
    - Prompting Techniques
- **Leaving the studio:**
    - Prompter off
    - Lights off
    - Monitor off
    - Camera off (but plugged in)
    - Mic receiver & transmitter off
    - Security measures
- **Depositing footage onto computer**
    - Create personal folder
    - Create project folder
    - Copy and Rename entire footage directory
- **Opening for Editing**
    - Starting a Project in Premiere
        - Sequence settings
        - Save to project folder
- **Exporting**
    - ...to streaming video players
        - Export presets and settings
        - Uploading
            - YouTube
                - YouTube quality levels
                - Privacy settings
            - D2L
- FAQs
    - Should I host webinars?
    - How much can I deviate from the template lengths?
    - Who can see the videos hosted on YouTube?
    - ...

Storyboarding for Video

Jeanne Enders, PSU

Why Storyboard?

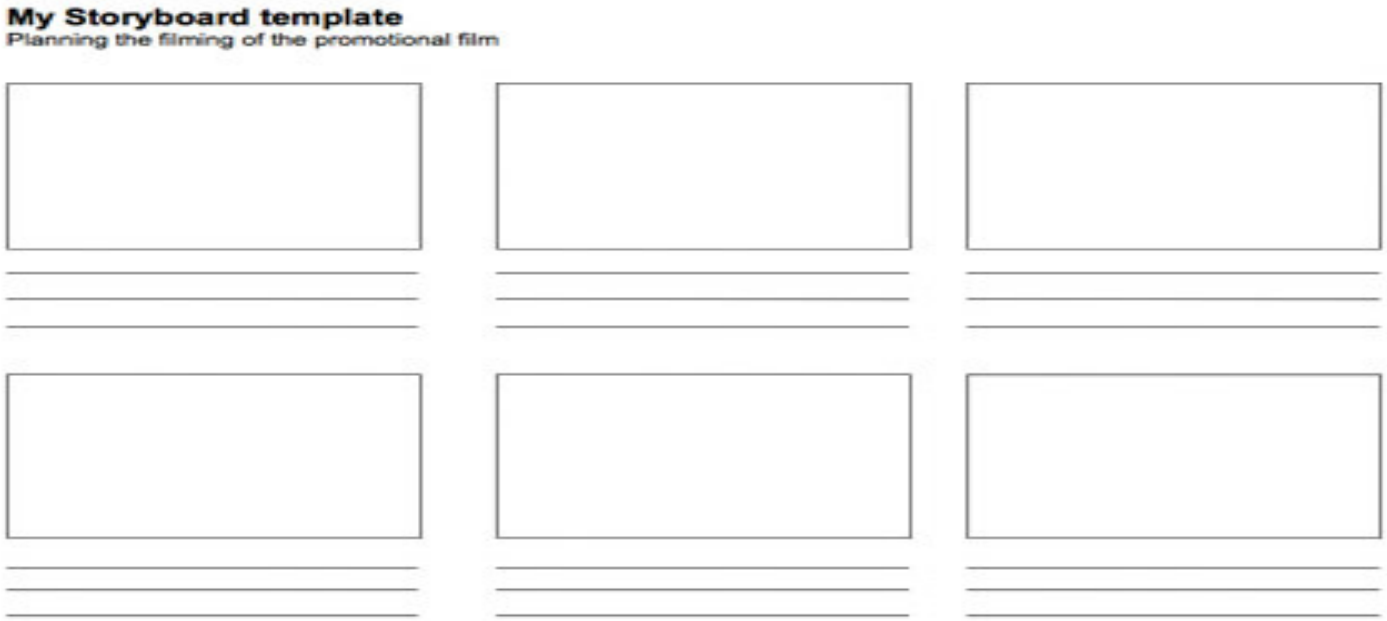
1.) best way to share your vision

2.) makes production easier

3.) saves you time in the long run

"What Is A Storyboard And Why Do You Need One? - Video Maker Tips." *Video Maker Tips*. N.p., n.d. Web. 13 July 2014.

Sample Storyboard Template



from "Plan and Promote a Day out in Your Local Area." *BBC News*. BBC, n.d. Web. 16 July 2014.

How to Make a Storyboard

Step 1: Draw some squares. These represent your video frame.

Step 2: Sketch the scene in each frame by hand, or use photos or the computer.

Step 3: Leave space under each frame for notes or lines from your script.

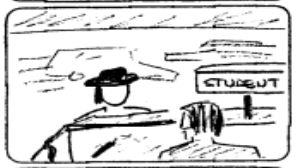
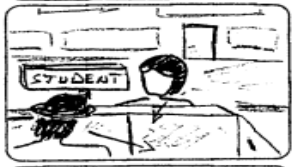
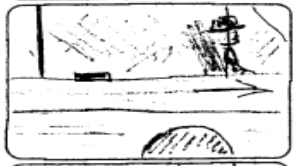
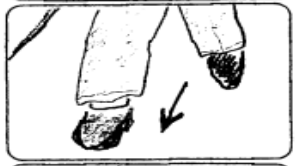
Storyboarding Steps

People should be able to read your storyboard like a comic book.

You don’t need all the script - just notes or points you will make in each frame.

You may also note camera angles, b-roll, etc.

Sample Storyboard

Shot #	VIDEO		AUDIO
1	LS Street Instructor and Jack walk out of driving school towards a parked van. Instructor carries a clipboard.		THEME MUSIC FADE TO STREET NOISE
2	MS Instructor & Jack Opening the van doors, on opposite sides of the van looking at each other.		INSTRUCTOR: Don't forget that pedestrians have the right of way. Always yield at stop signs.
3a	MS Instructor and Jack Reverse of 2. They get inside van.		JACK: All right. THEME MUSIC IN AS THEY GET IN VAN.
	TILT TO:		
3b	MS Van w. instructor and Jack inside. They drive off.		
4a	CU Tom's feet Walking toward camera, dancing. Camera tracks with him, then		MUSIC CUT TO HARD ROCK: (TOM'S MUSIC)
	TILT TO:		
4b	MCU Tom w. Walkman Still dancing down street. He exits the frame.		

T, Sho. *Sample Storyboard* (n.d.): n. pag. Web.

It’s That Simple

Your storyboard will help you focus, plan, communicate and execute your vision for a great video!

Relax, have fun, and *CREATE SOME VALUE* through the videos you make!

PSU School of Business Administration

ONLINE PROGRAM ADVISING GUIDE 2014-2015

Contact Us:
SBA Online Program Academic and Career Advisor
Saori Clark
503-725-2323
saoric@pdx.edu
www.pdx.edu/sba/online

Welcome to the PSU School of Business Administration (SBA) Online Program! We are delighted to have you join us. This booklet is intended as an overview of recommendations and requirements for your business degree.

Online Program General Information

Portland State University offers two fully online undergraduate programs designed for students seeking to complete their Junior and Senior year requirements for a Bachelor's degree in Business with a concentration in Management & Leadership or Supply & Logistics Management.

Our 72-credit online program offers flexibility that meets the needs of the modern student. With your own designated academic advisor available for support throughout the program, you will gain access to internship advising, career advising and portfolio development from day one to graduation.

Due to the busy schedules of our online students, we have designed the program to be part time at 8 credits per term - fall, winter and spring. We follow a cohort model, allowing you to move through the program with a designated group of students and a reserved spot in each class.

General Degree Requirements

Your business degree will consist of 3 components. You must complete the requirements for each:

1. Bachelor of Arts or Bachelor of Science requirements (http://www.pdx.edu/advising/bachelor-arts-bachelor-science-and-bachelor-music)
2. University Studies program requirements (GeneralEducation) (http://www.pdx.edu/advising/university-studies)
   **Upper Division Cluster course requirements are included in the online program*
3. School of Business requirements (outlined below)

To earn a bachelor's degree in business, you must complete a minimum of 180 credits, including:

1. at least 72 upper-division credits (300- or 400-level)
2. at least 82 business credits, 41 of which must be taken at PSU
3. at least 90 credits taken outside of business

Business Requirements

The business portion of your degree consists of 5 parts:

1. Pre-business courses required before taking upper-division business courses(i.e.BA301)
2. 300-level core courses
3. Business option(s) requirements
4. Business strategy course (BA495)

5. SBA electives

Pre-Business Courses and Program Eligibility Requirements

Students may declare business as their major field of study at any time after admission to Portland State University. However, students must be admitted to the School of Business Online Program and have completed all required pre-business courses before they will be allowed to enroll in the online business courses.

Information on how to apply for the Online Business Program can be found at: http://www.pdx.edu/sba/apply-for-online-business-program

Prior to being admitted to the online program, students must:

- Be formally admitted to Portland State University (PSU application: visit http://www.pdx.edu/admissions/undergraduate-admission)
- Have a 3.0 GPA
- Completed at least 90 quarter credits
- Completed all pre-business courses (see below)

Students must have completed each of the prerequisite courses listed below with a grade of "C-" or better; P/NP grades are not accepted:

- BA 101 – Introduction to Business & World Affairs (4)
- BA 205 – Business Communications Using Technology (4)
- BA 211 – Fundamentals of Financial Accounting (4)
- BA 213 – Decision Making with Accounting Information (4)
- EC 201, 202 – Principles of Economics (8) (Micro and Macro)
- STAT 243 & 244 – Statistics I & II (8) "BU" (business) sections recommended if taken at PSU.
- COMM 220 – Public Speaking (4)
- WR 121 – English Composition (4) OR Freshman Inquiry (UNST 100 level, 5, 5, 5)

  NOTE: Course numbers and titles may be different if taken at another school. Please see http://www.pdx.edu/sba/transfer.

300-Level Core Coursework

All business majors are required to pass all of the following 300-level core courses with a grade of "C-" or better. BA 301 is a co-requisite for most core classes and a prerequisite for 385. The online program schedule accounts for all course prerequisites accordingly.

BA 301 – Research and Analysis of Business Problems (4)
BA 302 – Organizational Behavior (4)
BA 303 – Business Finance (4)
BA 311 – Marketing Management (4)
BA 325 – Competing with Information Technology (4)
BA 339 – Operations and Quality Management (4)
BA 385 – Business Environment (4)

Business Option Requirements

Business students must complete the requirements for one or more option/major area(s); a grade of "C-" or better must be earned in all required option/major courses. In the online program, available options include Management & Leadership and Supply & Logistics Management. The requirements for each of the options are as follows:

Management & Leadership Option Requirements

A minimum of 24 credits as follows:

MGMT 351 – Human Resource Management (4)
MGMT 428 – Team Processes (4)
MGMT 445 – Organizational Design and Change (4)
MGMT 464 – Contemporary Leadership Issues (4)
MGMT 410 - Innovation (4) (counts as required management elective)
ISQA 450 - Project Management (4) (counts as required management elective)

Sample Course Sequence for Management & Leadership

Term 1: Year 1	Term 2: Year 1	Term 3: Year 1
BA 301	BA 303	BA 339
BA 302	BA 311	BA 385
Term 1: Year 2	Term 2: Year 2	Term 3: Year 2
MGMT 351	MGMT 428	MGMT 410 (Innovation)
BA 325	Cluster #1	Cluster #2
Term 1: Year 3	Term 2: Year 3	Term 3: Year 3
MGMT 445	MGMT 464	BA 495 (6)
Cluster #3	ISQA 450	Applied Theories of Career and Work (2)

***Non-business degree requirements** for your bachelor's degree can be completed during the summer when the online cohort is not in session or during future terms.*

Supply and Logistics Management Option Requirements

A minimum of 24 credits as follows:

ISQA 429 – Transportation and Logistics Management (4)
ISQA 439 – Purchasing and Supply Chain Management (4)
ISQA 479 – Integrated Supply and Logistics Management (4)
ISQA 450- Project Management (4)
ISQA 451 – Business Forecasting (4)
MGMT 410 - Innovation for Shared Value (4)

Sample Course Sequence for Supply and Logistics Management

Term 1: Year 1	Term 2: Year 1	Term 3: Year 1
BA 301	BA 303	BA 339
BA 302	BA 311	BA 385

Term 1: Year 2	Term 2: Year 2	Term 3: Year 2
ISQA 429	ISQA 439	ISQA Elective (TBD)
BA 325	Cluster #1	Cluster #2
Term 1: Year 3	Term 2: Year 3	Term 3: Year 3
ISQA 451	ISQA 479	BA 495 (6)
Cluster #3	ISQA 450	Applied Theories of Career and Work (2)

***Non-business degree requirements** for your bachelor's degree can be completed during the summer when the online cohort is not in session or during future terms.*

Upper Division Cluster Classes

Although cluster classes are a part of your non business major requirements, they are included in the online program. These classes are required for all students transferring to PSU with at least 90+ quarter credits. For students transferring with less than 90 quarter credits, please visit the University Studies website for more information on transfer placement and additional requirements, www.pdx.edu/unst.

Business Strategy Course - BA 495 – Business Strategy (6 credits)

BA 495 – Business Strategy is an interdisciplinary business capstone course that teaches students how to analyze the internal and external environment of a firm and develop a business strategy and business plan. A grade of "C-" or better is required. This course should be taken during the student's last quarter prior to graduation, after all 300-level core courses have been completed. Prerequisites: BA 301, BA 302, BA 303, BA 311, BA 325, BA 339, and BA 385. In addition to successful completion of the prerequisites, students must have accumulated more than 135 credits (senior standing) or have post-baccalaureate standing to register for BA 495.

NOTE: This class, if taken for 6 credits, will also count for the University Studies Senior Capstone requirement. Students who have taken BA 495 as a four credit class (Summer 2011 or prior) will also need to take the University Studies Senior Capstone.

SBA Electives

A total of 82 credits in business must be completed in order to obtain a business degree. If a student has not earned at least 82 credits after completing their pre-business, core, option and business strategy courses, additional business courses must be taken. Business electives include any course with the prefix ACTG, FIN, ISQA, MKTG, MGMT. Do not take BA 306, 316, 326, 336, and 346 if you are a SBA major. These are for business minors only and will not count for business credit. Please note that all students must have the necessary prerequisites in order to take any elective business courses. Please contact your advisor for a list of available online business electives.

Online Program Synchronous Chats

Our program offers the flexibility of online instruction without sacrificing face-to-face benefits. You will meet for real-time, online video chats on a bi-weekly basis with your cohort and instructors. Although these will be at a designated time and day, you will have the opportunity to choose a time and day that works well for you at the beginning of each class.

Online Program Kick Off Days

The Online Business Program also has a program specific orientation we call, Kick Off Days. Kick Off Days typically occur on the weekend two weeks prior to the start of your first term. This program orientation is the one time we ask that you come to campus. It is an opportunity for you to meet fellow cohort students, faculty and staff. It is also a chance to learn and get comfortable with the program technology and expectations. We find that students who attend Kick Off Days experience a more seamless transition into PSU and the Online Business Program. After you have been admitted, we will contact you with more specific information regarding your Kick Off Days.

Fully Online Business Certificate in Social Innovation

While not required for your degree, you may be interested in adding one of several available business certificates to your studies. The SBA certificate in Social Innovation is offered fully online.

Join an intergenerational, global cohort of changemakers using new tools and approaches to tackle the world's most challenging social and environmental problems. In less than a year, you will emerge with a set of skills designed to enable you to launch, lead, or manage a high-impact social change initiative. Online lectures and content enable you to take the courses from anywhere, while peer mentoring and personalized instructor feedback provide deep engagement. The Business of Social Innovation is a flexible, experiential, and transformative certificate open to undergraduates, graduates, and professionals of all ages and locations united by the same passion for positive change. For more information visit http://www.pdx.edu/impactentrepreneurs/certificate.

Post-baccalaureate Students

(Students who have already completed a four-year bachelor degree)

You must meet the Bachelor of Arts or Science requirements. This was usually completed during your first degree but your advisor will need to verify this. Please ask your advisor to request a post-baccalaureate evaluation once you have supplied PSU with all your past transcripts, this will add any courses you have completed at another institution that you want to count towards your PSU business degree to your records at PSU. You do not need to complete PSU's general education (University Studies) requirements. If any courses you completed at a different school are prerequisites for classes at PSU, please see your advisor for overrides EACH TERM.

BA 101 and BA 205 are waived for post-baccalaureate students. Please see your advisor for overrides EACH TERM when you register for classes that have either of these prerequisite courses.

PSU residency requirement: 45 credits must be completed at PSU (36 credits if first degree was from PSU). PSU business credit requirement: 41 business credits must be completed at PSU.

Students cannot earn a second degree in the same subject for which they earned their first degree, no matter where the first degree was completed. For example, students who have a degree in supply and logistics management cannot earn another degree in supply and logistics management.

Additional Student Resources and Information

Career Services for Business Majors
As a business major you have a wealth of information and support available to you as you prepare for a new career path or advancement in your current field. Business students can get help with career planning, resume, cover letter, interview prep and many other things related to your future career directly from your SBA academic & career advisor.

Visit this page www.pdx.edu/sba/career-services for information about:
Job Search: Resumes, Interviews, Networking, and Career Tips
Internships: How to earn credit, internships for international students
SBA Mentor Program: Apply in the final year of your program to be matched with a mentor
Student Organizations: Develop leadership skills and learn about careers in your major

New Student Orientation
The Office of Admissions, together with SBA advisors, offer comprehensive orientation sessions every term for new students. Visit www.pdx.edu/orientation to sign up for an orientation. To request an online orientation, please call the orientation office at 503-725-5511.

DARS Report
The Degree Audit Reporting System Report (DARS) is an individualized comprehensive report that reflects a student's academic progress toward their degree. It utilizes all coursework the student has taken, including both PSU and transfer work. Visit the following site for more information: http://www.pdx.edu/sba/dars.

Grades
Grade Point Average (GPA) is the primary factor in staying admitted to the SBA. Once you have been admitted to the SBA, you must maintain a minimum GPA of 2.5 in all business classes and all PSU classes. If either your PSU business or PSU GPA falls below a 2.5, you will be placed on academic probation. If you are placed on probation and fail to restore both GPAs to at least 2.5, you will be academically disqualified from the SBA after three terms, and must raise your GPAs above 2.50 to re- apply to the SBA. Remember, you must be admitted to the SBA to graduate with a business degree.

Differential Tuition
Students admitted to the Undergraduate School of Business Administration will be assessed differential tuition and fees, applied to all credits taken starting the term you begin your upper division business courses (300 level). These rates are released prior to the start of fall term

each year. Beginning approximately Fall Term 2015, all students will be assessed differential tuition regardless of course level taken.

Graduation
Undergraduate students must apply for a degree or certificate two quarters prior to their expected date of completion. The application information can be found online at: http://www.pdx.edu/registration/applying-degree

Accreditation
Portland State University's School of Business is accredited by AACSB (The Association to Advance Collegiate Schools of Business). AACSB International accreditation represents the highest standard of achievement for business schools, worldwide. Institutions that earn accreditation confirm their commitment to quality and continuous improvement through a rigorous and comprehensive peer review. AACSB International accreditation is the hallmark of excellence in management education.

Leveraging the ePortfolio from University to Career in a Fully Online Business Program

Jeanne Enders and Melissa Pirie
AAEEBL Long Beach 2015

Today's Talk

Introduce our program

- The Context: Overview of program characteristics
- Show our solutions to this implementation

Discuss our guiding research

- Original purpose of our ePortfolio approach

Get your input

- We brought this to Long Beach because we are a pilot program in an institution-wide implementation process

PORTLAND STATE UNIVERSITY

ONLINE BACHELOR'S DEGREE

CHANGE MAKERS
YOUR LANE IS OPEN

ReThink #158

Expanding the PSU Sphere of Influence:

A Vision for Increased Access Through Highly Effective Online Programming in Business Education

PORTLAND STATE UNIVERSITY

The Mission

- Meet student needs for flexibility
- Maintain rigor for accreditation and quality student experience
- Develop sufficient online student services
- Design from scratch
- Accelerate PSU capacity for 21st century teaching and learning

ONLINE BACHELOR'S DEGREE

CHANGE MAKERS
YOUR LANE IS OPEN

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Coursework

Year One
6 courses
Year Two
6 courses
Year Three
6 courses

Summers reserved for custom degree completion needs, fully-online certificate and internship opportunities and ePortfolio development

Self-Paced Support Modules

Academic Support Modules:
- Various Forms of Writing
- Academic Integrity
- Using Spreadsheets
- Time Management
- Teamwork

Career Support Modules:
- Body and Brain
- Goal-setting
- Resumes
- Professional communication
- Negotiation
- Other

ePortfolio

Year One
- Goal-Setting
- Career Planning
- Purpose Statement

Year Two
- Develop and Deposit Culminating Assignments
- Special work projects
- Internships

Year Three
- Redact/Port to Custom PSU LinkedIn Community
- Much better sense of their career plan and purpose

The Three Year Experience: Coursework, Self-Paced Support Modules and the 3+ year ePortfolio

ONLINE BACHELOR'S DEGREE

CHANGE MAKERS
YOUR LANE IS OPEN

The Degree Option Model

PORTLAND STATE UNIVERSITY

Future Options

Leadership and Management (6 courses)

Supply and Logistics Management (6 courses)

Optional: Social Entrepreneurship Certificate Only (4 courses)

Optional: Online Internship Course

ONLINE BUSINESS CORE

Research & Analysis - Organizational Behavior - Finance – Marketing
Information Technology - Operations and Quality - Business Environment
ePortfolio Course - Strategy Capstone

ONLINE BACHELOR'S DEGREE

CHANGE MAKERS
YOUR LANE IS OPEN

Course Development Mission:

HIGH-TECH + HIGH-TOUCH

A learner-centric approach that builds accountability, rigor and consistency into the course and program design and emphasizes faculty-student engagement by applying today's tools to the online teaching & learning environment.

Course Development

PORTLAND STATE UNIVERSITY

#158 Two Fully Online Degrees Course Development
Amy Hofer, Development of BA 301 - Research and Analysis of Business Problems
Julia Freybote, Development of BA 303 - Business Finance
TC Dale, Development of BA 311 - Marketing Management
Samad Hinton/Dennis Gawlick/Elizabeth Gibson, Development of BA 339 - Operations and Quality Management
Tien James, BA 385 - Development of Business Environment
Darin Mathews, Development of ISQA 429 - Transportation and Logistics Management
Elizabeth Gibson, Development of ISQA 450 - Project Management
Lena Ulvi, Development of MGMT 351 - Human Resource Management
Albrecht Enders, Development of MGMT 410 - Innovation for Shared Value
DW Wood, Development of MGMT 428 - Team Processes
Jeanne Enders/Kristen Pederson, Development of BA 302 - Organizational Behavior
David Gerbing/Wendy Imel, Development of BA 325 - Competing with Information Technology - 75 student course design
Melissa Pirie, Development of MGMT 485 - ePortolio Career Bridge
Ted Khoury / Vicki Reitenauer, Development of BA 495 - Business Strategies Capstone
Darin Mathews, Development of ISQA 439 - Purchasing and Supply Chain Management
Elizabeth Gibson, Development of ISQA 451 - Business Forecasting
Jeanne Enders/Daniel Wong, Development of ISQA 479 - Integrated Supply and Logistics Management
Melissa Pirie, Development of MGMT 464 - Contemporary Leadership Issues
Jeanne Enders, Development of MGMT 445 - Organization Design and Change

Course Development Process

- 30 hours in-house training
- $3,000 stipend
- Master course model
- Third party review (Quality Matters/Office of Academic Innovation)
- All courses use:
  - Google hangouts
  - Quizzes
  - Culminating assignments
  - Exams with random question draw and speed
  - D2L
  - Google+, docs, sometimes Google air

PORTLAND STATE UNIVERSITY

ONLINE BACHELOR'S DEGREE

CHANGE MAKERS
YOUR LANE IS OPEN

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Customizing Course Design

ONLINE BACHELOR'S DEGREE

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Student Support Video Examples

2		Time Management | Academic and Career Modules	SBAOnlinePSU
3		Academic Integrity | Academic and Career Modules	SBAOnlinePSU
4		Thinking with Spreadsheets Seminar | Academic and Career Modules	SBAOnlinePSU
5		Personal Finance | Academic and Career Modules	SBAOnlinePSU
6		Interview with Brenda Eichelberger | Academic and Career Modules	SBAOnlinePSU
7		Presentations, Live and Online | Academic and Career Modules	SBAOnlinePSU
8		Project Management for Your Life | Academic and Career Modules	SBAOnlinePSU
9		College Finance | Academic and Career Modules	SBAOnlinePSU
10		Resumes | Academic and Career Modules	SBAOnlinePSU

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SAMPLES

Course Video

Academic and Career Module Video

Burning Questions and Crowdsourced Categories

Do employers value ePortfolios?
(Ward and Moser, 2008)

Will ePortfolios have an enduring value to students beyond graduation?
(L.I. Labrecque, et al. 2011 / Jenson & Treuer, 2014))

How do you help students and faculty understand different audiences and purposes for ePortfolios?
(Ittelson and Phillips, 2014)

IDENTITY

CAREER

PURPOSE

BUY-IN

HOW TO BUILD

INTEGRATIVE LEARNING

Rhodes, Chen, Watson & Garrison (2014)

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Guiding Literature: Related to ePortfolio

- Personal Narratives in Leadership
- Giving Voice to Values
- Person-Job Fit

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Guiding Literature: ePortfolio Literature

- Reflection/Authenticity

(Nielson, 2011 / Barrett 2011)

- Integrated Learning

(Reynolds and Patton, 2014 / Cambridge, 2010)

- Digital Identity

(Kaputa, 2005 / Peters 1997 /Shephard 2005)

- Persistence and Longevity

(Shroff, Deneen, Ng, 2011)

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Issues and Gaps

- Faculty Participation and Training
  - Onboarding issues with rotating faculty
  - Buy-in and authentic use
- ePortfolio Feedback Systems
  - Career advisor summer activity?
  - Faculty fellow?
  - Faculty retreat?
  - Community assessment?
  - Peer assessment and feedback?
- Facilitating ePortfolio Engagement
  - Course assignments?
  - Video prompts?

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Issues and Gaps

- Faculty Participation and Training

  (Garrison & Ring, 2013)

- ePortfolio Feedback Systems

  (Peer review/faculty review)

- Facilitating Student ePortfolio Engagement within the Programs

  (touch points)

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Questions? Ideas?

Thank you!

Your expertise is wanted!

- Faculty Participation and Training
- ePortfolio Feedback Systems
- Facilitating Student ePortfolio Engagement Within the Programs

Faculty Satisfaction Survey Results
My Report
Last Modified: 05/11/2015

1. What do you like best about teaching in the fully online Changemaker Program?
Text Response
flexibility
The students! I also really appreciate how responsive the entire OBE team has been. It feels great to be supported with so many resources.
The amazing students.
The available D2L infrastructure and support staff.
I enjoy interacting with students who otherwise might not be able to take classes. I especially like working with the cohort students as they are very committed and engaged. I also appreciate the support from the program administrators and I value he thoughtful approach to course design and concern for student success.
Cohort students know what to expect: navigating d2l, workload, video chats
Learning how to use technology that the students already embrace.

Statistic	Value
Total Responses	7

2. What do you like least about teaching in the fully online Changemaker Program?
Text Response
problems when the technology does not work
I can't think of anything! Maybe the low adjunct rate :-)
Takes longer to get to know the students.
No face-to face engagement with peer instructors and online support staff.

Feeling on-call 24 x 7. Even though I set the expectation in my syllabus for response times, they seem to already be trained to expect immediate responses by the time I see them. It may be that many are "digital natives" but I wonder sometimes if they think I'm an avatar? I work very hard to be responsive and that's not always reflected in course evaluations. It feels like there is a discrepancy in workload between courses.
Being glued to my computer. It's not harder than face-to-face, but does require more of my time in any given term (time intensive!) Tiny little problems can take awhile to find and fix. Most emails require you to go into d2l and look around before you can address them.
Creating the question library for the online quizzes.

Statistic	Value
Total Responses	7

3. What do you like best about video chats?

Text Response

flexibility, actually work with the students

It is great to have face time with the students. It creates a connection that is super important in an online class. I like getting to know their personalities a little bit and make sure they know I am fully present in the class. I think it might be better to start the chats earlier - like week 1 - because the students became much more settled into the class once we had the first round of chats. If I teach again in fall I think I will schedule an intro video chat for groups of 10 during the first week.

Opportunity to discuss course material via chat format.

They are community building. They allow me to see how well students are doing in the course.

Connecting with and coaching students! These are the best part of the course experience from my perspective. Some students have reported more engagement with me in video chats than any other instructor in classroom experiences, and I think it's because the barriers are lower and it's less intimidating to speak up in this format, which feels more personal.

Meeting students and interacting with them; getting a better feel for who is on their game

Being able to engage "live" with a student after only communicating electronically.

Statistic	Value
Total Responses	7

4. What do you like least about video chats?

Text Response

problems when the technology does not work

8 video chats in two weeks feels like a lot. It may feel that way because I am an introvert and it takes energy to be lively and "on," especially in a week with 6 scheduled chats (my own scheduling fault).

Technology is often a challenge.

Rescheduling them when students miss their time slot.

Scheduling them! Grading them! Having the limited number of participants! It's hard to schedule real time interactions and in order to accommodate it ends up feeling like I'm teaching multiple night classes. Students have the expectation that showing up = full points. Even though the rubric specifies the required elements, I get a lot of push back for giving "B's" and "C's" on them. I would like to be able to engage the entire class in an opening "chat" as we could with Collaborate and also have team presentations in larger groups. With all the streaming technology out there, it feels like we should be able to do this.

Evening hours. I am a morning person and teach earlier classes, making my days long.

Technology can be a bit clunky for collaborative discussions (when person speaking changes rapidly).

Statistic	Value
Total Responses	7

5. What do you like best about the course videos?

Text Response

efficient, a win for the students and for the instructor when properly prepared

I like recording weekly videos a day or two before the week starts. It is a good way to address things that have come up in the prior week and remind students about upcoming assignments. They are so easy to record! I haven't done any course videos, but if I teach in fall I hope to do some.

Excellent production.

They are stable and can be used for many years (with some minor tweaks).

Students like that they can stop and replay them to clarify points. It puts a face on the course material. They recognize me by the time we meet in video chat.

The students always tell me they are VERY helpful. The chapters are long and winded. A 10-12 minute video makes it clear to the students what's most important.

Sharpening presentation skills to make your point clearly and efficiently. Video producers (mostly Andrew) have really helped me develop.

Statistic	Value
Total Responses	7

6. What do you like least about the course videos?

Text Response

just need help making them, which is provided

I think multiple short videos (10 min. max) are more effective than long lecture videos. And using more current videos (Ted, YouTube, etc.) that tie into the textbook chapter might be more interesting than me talking about it.

The challenge of making the time to record the videos.

NA

Based on the questions I get, I don't think all the students watch them. By design they are static, so the material becomes dated pretty quickly. I don't like recording them in the studio. They look more professional and I appreciate the coaching but I don't like doing it.

I am awkward in front of a camera. In order to make them most efficient/ effective, there is a lot of prep time.

Not a big fan of the story boarding.

Statistic	Value
Total Responses	7

7. What do you like best about course assignments?
Text Response
assessment
The assignments are great. I think the balance in my class is right on - there is something that they are responsible for every week. The quizzes are really important.
Opportunity to customize per students' skills and interests.
Most of them require only minor changes and can be refined over time.
That students can complete the individual assignments at their own pace. I think these elements are what they expect in the course. I like the auto grading aspect of the quizzes - they like to know how they've done. I like being able to schedule and calendar assignments. I hated creating the to do check lists but the students like them.
I like seeing the variety in how students interpret ambiguity in the challenging assignments.
Seeing students progress and knowing that they "get it" and can apply what's we've been talking about in discussion forums, chats, etc.
Developing new assignments that align with course concepts and work in an online environment.

Statistic	Value
Total Responses	7

8. What do you like least about course assignments?
Text Response
they are needed, but they are work
I think having a team research project as the culminating assignment was maybe not the best decision. There should be a team assignment but something smaller might be better. Students hate working in groups and they don't feel it is the best way to show what they've learned. Obviously they will need to work on a team at some point, if they aren't already, so there is much to learn but we could achieve that with a smaller assignment.
N/A
NA
I don't like online exams - there's too much cheating. All the textbook materials are available free online and the students don't consider accessing the test bank cheating. We use the exams in class to differentiate mastery levels - reducing them to lower impact on total scores (only 20% online vs. 50% in classroom) results in more weight on group assignments and higher average scores in the class. Creating new exams every term that are independent of the test banks could solve this, however, the instructor workload associated with teaching online is already much higher than the classroom experience. Grading all the projects is very time intensive. Although there is an integration with the publisher's quiz platform, it does not work consistently. Manually entering scores in D2L is not user friendly.

Grading online takes much longer than on paper.
Fear that they are too long or difficult to understand.

Statistic	Value
Total Responses	7

9. What do you like best about the students?
Text Response
usually motivated
For the most part they are engaged and invested in finishing their degrees. They care about what they are doing and appreciate the ability to take this class online.
The online cohort is hardworking, dedicated, engaged.
Most of them are very motivated to learn and care about their education.
I love how they share with me and each other! I feel in some ways I know more about these students than those in the classroom. I enjoy the "ah ha" moments when they get something and am impressed with their dedication. To succeed online, you have to be self motivated.
The ones that really want to learn are super fun to teach!
When they bring their own experiences (personal and professional) to an assignment or discussion. It really brings the class to life.

Statistic	Value
Total Responses	7

10. What do you like least about the students?
Text Response
a small number of students do not make the effort (just a small number)
Nothing so far. Oh - they don't seem to read the syllabus!
Those who are not in the online cohort tend to be less engaged.
Cohort students can build their own energy and power base. That can make it more difficult for the instructor to stay in control of the course.
It seems much easier to whine when typing than in person.
How quickly some of them seek my help without trying to figure it out first. They come to the teacher first and frequently and seem more impatient online (some).
When they do not participate on line or "check out".

Statistic	Value
Total Responses	7

11. What do you like best about the level of staff service in the Online Business Education program?
Text Response
helpful

Service is fantastic.
Responsive. Professional. Supportive.
They teach me how to fish.
They are all great as noted in first response above!
It has been great.
The support on the D2L system, video production team, and QM reviewers are all excellent.

Statistic	Value
Total Responses	7

12. What do you like least about the level of staff service in the Online Business Education program?

Text Response
N/A
N/A
At times the sense of urgency can be low.
Nothing! We just need more of them!
N/A
Frequency of OBE team gathering (would like to see event every couple of months that involves instructors, video producers, management, etc.).

Statistic	Value
Total Responses	6

13. And finally, please select one choice below that best describes your overall experience with the fully-online Changemaker business degree program.

	Answer	Bar	Response	%
1	Very Satisfied	0.7142857	5	71%
2	Satisfied	0.2857143	2	29%
3	Somewhat Satisfied	0	0	0%
4	Neutral	0	0	0%
5	Somewhat Dissatisfied	0	0	0%
6	Dissatisfied	0	0	0%
7	Very Dissatisfied	0	0	0%
	Total		7	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.29
Variance	0.24
Standard Deviation	0.49
Total Responses	7

14. Please provide any additional comments or suggestions you have about teaching in the Changemaker program.

Text Response

online is the future, we need this type of program, and a chance for all of us to learn as we adapt to the modern world

It has been a great experience!! I hope I can teach again in fall. My only suggestion is to offer classes in summer - I'm not sure why we aren't?

You guys are on the right track - thanks.

I would give the program and staff an "A" for effort, intent, commitment, resourcefulness and overall effectiveness. I would give a slightly lower score for implementation and a more average score for technology based on the competitive landscape.

I will get better the more I teach. Online courses are going to continue to grow across the US, and the ability to teach online is a skill we all should have. I think for some this program is great. The additional students we add in are more work- but you knew that when you designed the program:)

I have thoroughly enjoyed the opportunity to be part of this program. The level of quality in both leadership and course development is significantly higher than my previous experience (teaching online for another university).

Statistic	Value
Total Responses	6

Student Satisfaction Survey Resuits
My Report
Last Modified: 05/11/2015

1. What do you like best about the fully online Changemaker Program?
Text Response
Without the online program I wouldn't be in school still. It gave me the flexibility to continue with my work schedule and go to school.
Flexibility of schedule and not having to battle rush hour traffic and parking at the campus
Discussion forums when administered in a fashion that promotes thought and debate rather than simply regurgitating text. Flexibility. Small highly applicable bite size assignments that evoke use of course material. Video chats when they're open discussions.
The ability to do the work when I have free time.
As a full time employee, I chose PSU because it was the only college with the program that I needed that was fully online. That aspect was of great value to me. And it still is. Thank you!
It provides me a way to earn my degree and the instructors all understand how to deal with students who work full time
That's it is online and I can access the course ant time I want.

Statistic	Value
Total Responses	7

2. What do you like least about the fully online Changemaker Program?
Text Response
Having the CFS classes for our junior cluster. It would be great to have a few different opportunities with the cluster so we can pick classes we are interested in.
Growing Pains
Inconsistency. While some courses and instructors are well suited for an online mode, others feel very poorly considered. The biggest areas for improvement and notable inconsistencies are the discussion forums and video chats. Overall, given the intention of the program and mode, I'd expect course plans to be far more innovative. Lastly, the groups have been a struggle--I do not have a solution.
The video chats. I understand that 4 are needed to pass the class however it would be nice if the professors allowed the students to have a make up chat. Sometimes meeting at work are scheduled last minute and I can't make the video chat time.
The group projects in the classes. Although... this term, I don't have any group projects in any of my classes. It's so wonderful! I can get my OWN work done without having to carry another student. I think that lazy students really take advantage of the good students with the group projects. That isn't fair.
The cluster classes outside of SBA are not as well organized and are difficult to deal with

Wednesday quizzes and a aturday dues dates and the disorganization that occurs when a new instructor takes over a class. I feel my education is jeopardized and do not learn as much.

Statistic Value
Total Responses 7

3. What do you like best about the video chats?
Text Response
Getting "face-to-face" time with professors and students. It also gives an opportunity to test our understanding of the materials.
Getting to see some of the classmates "in person"
Video chats are fun, engaging, and informative when instructors don't treat them like quizzes or on the spot book reports.
The ability to work directly with the professor.
I understand the purpose of the video chats, but I don't necessarily enjoy them unless the instructor has a really awesome personality and can bring students out of their shells to talk. Otherwise, it is just awkward. I took online classes at another college, but they didn't have video chats there. But, video chats aren't a deal breaker to me or anything. They aren't THAT bad. Just hit and miss, depending on the class.
Interacting with the instructor and getting real time feedback on class projects and topics
I like how some of the instructors keep them informal and it is a discussion not a pop quiz. I enjoy the video chats with these instructors and learn more from them and my fellow students. This is the best format for the chats.

Statistic Value
Total Responses 7

4. What do you like least about the video chats?
Text Response
Occasionally the time-slots are really bad! Of course there are a lot of students and at some point we are all going to have one professors time slots that don't work for us.. but that it the only think I have disliked about them.
Inexperienced instructors and students in chats make things go very slowly and so time is wasted getting started.
Watching students freeze and panic when an instructor treats video chats like an interrogation. It's horrible for all and does little to inspire or engage.
They are not flexible enough to allow those working to make up a chat.

That they are graded based on whether the student is enthusiastic or not. And, it seems like the students have to compete with each other (As if we are in the final round on Jeopardy) to answer questions in order to get full points. Some people aren't hyper, smiley, or competitive. So, judging them based on those things is not right. I think that instructors should ask a question, and give each person a chance to answer or add to it. They could start the round of questions with a different person each time so no one feels picked on. But, please don't force us to be aggressive and hyper. Being laid back doesn't mean that we haven't studied. (Which actually should be obvious from the work that we turn in.) But, maybe it is just me. I get really shy in those chats. I know the material, but I get panicky when I feel like someone is pressuring me for a verbal answer. I usually don't get full chat points because of it. So, I guess that I can say, "In my personal situation, I don't think that chat grading is set up very fair for my personality."
There is really nothing negative about the video chats for me
Instructors that treat it like a pop quiz. Very stressful.

Statistic Value
Total Responses 7

5. What do you like best about the course content videos?
Text Response
Helps me better understand material
I can watch them when I have time
Availability.
Informational
I love when teachers provide videos. Especially if they cover things that they are looking to focus on. Sometimes, we have to read more than one chapter per week. Those chapters cover a lot. So, it is nice to know what is the most important concepts that the teacher wants us to learn, because we can't memorize everything. Additionally, sometimes the videos are just great to watch in general. I remember videos that Professor Enders made. They were very interesting and memorable. In one video, she spoke about teamwork. She had a cute little dog in it, talking about how dogs evolve over time to do jobs and make us feel good. Then she went on to explain that teams should do the same. She also did a funny active listening video. She was just natural and made me want to hear what she had to say, because she made practical sense, she was funny, and she incorporated her life into it.(How her parents experimented on her with psychology stuff was hilarious!) I watched those videos in my first term here. But I still remember them and use that information. That kind of content video is best. (Not that every teacher can be like that.) Basically.. I like the videos. They are helpful.
I like that there are lectures to follow that explain the reading and relevant course topics for the week. It is better than trying to grasp all the concepts just by reading.
If the are organized and the weekly course information us correct. This did not happen this trrm. Check list that has everything listed.

Statistic Value
Total Responses 7

6. What do you like least about the course content videos?
Text Response
They can be VERY long!
Some are treated like lectures and only go over already assigned material. I prefer videos that go over new information or show a different take on the content instead of reading slides or rehashing.
Length. Again, use the mode to deliver material in a fashion not afforded to in class courses. Lectures can easily be broken into daily bite size morsels or three morsels a week.
Sometimes they drag and being redundant.

I don't like when there aren't any videos at all. Then, the instructor gives a discussion topic or homework assignment, and it's impossible to know what he or she wants us to focus on. It feels like not having a teacher at all. I think people want to feel connected to the instructor in some visual way. It doesn't need to be in person, but we want to at least see him/her speaking to us in some form. It gives a feel like we are actually in the classroom instead of each class being a remote, self study, on your own, good luck with that, kind of thing.
There is nothing that I do not like abut the course content videos
Unorganized format and guessing what the quize d cover when the syllabus states they are on the reading.

Statistic Value
Total Responses 7

7. What do you like best about course assignments?
Text Response
Really depends on the course and the assignment..
Flexibility on when I work on them.
Immediateness.
They help to keep me on track.
I like the interesting things that there are to learn about the world. I understand why people say that a college education makes you "well rounded." I didn't understand that until I had the opportunity to attend. I love it.
I like that they are engaging and are geared towards real life areas. I also like that the majority of them are constructed in a way to benefit us outside of the school and in our personal lifes
If they are organized and the flow of the assignments he p with the final project.

Statistic Value
Total Responses 7

8. What do you like least about course assignments?
Text Response
Discussion posts.. they seem really unnecessary. I would have to say I have probably only learned one maybe two things from discussion posts in the 6 terms we have been doing them.
Team based projects tend to be difficult as students don't really have time to become a team in the limited semester timeframe. In some classes it seems that the team project is put in just to have one not because there is a need for a team based project.
Size and lack of immediateness. Is it really purposeful to have a one semi-large paper stand-alone paper due three weeks into class? That's a heap of material that could have been broken-up. Further, papers are so not real world. While understandably necessary, I'd much prefer more reliance on discussions.
Sometimes they are overwhelming with poor instructions.
There is nothing wrong with any of the assignments, per say. But, if we get an instructor that is inept at "teaching" the subject and assignments, then that is the bad part. The assignments are interesting and fulfilling as long as I know what is expected, and I'm not just thrown to the wolves.
Group projects can be difficult online but it is mainly with dealing with members of the group not the instructors
Radon couse assignments that have not been discussed or pertain to the final project.

Statistic	Value
Total Responses	7

9. What do you like best about the professors?
Text Response
They are all pretty incredible. Very communicative, knowledgeable and credible. The online professors have been the best I have had in all my university time.
So far enthusiastic and willing to take advise from cohort members when new to online teaching.
Those who really thought out how to deliver and educate in an online medium.
They have a lot of information and are able to answer questions.
With any school, there are really good ones, some mediocre ones, and a few bad ones. I've had all three flavors since being here. And, they aren't "bad" in the sense that they are mean. I refer to their teaching skills when I say "bad." Some that can't teach well have a LOT of potential though. So, that is a good thing. With some training, they will be rocking those classes.
So far all of them have been flexible and understanding of the needs of the students. They care about us learning the content.
Some are great very organized like amy. Loved the way the class was set up everything focused on the final research paper,quizzes were I utilized what they would cover and she responded quick look y to students by email and on the discussion post. This has been missing from the reminder of the courses.

Statistic Value
Total Responses 7

10. What do you like least about the professors?
Text Response
None.
It appears that they aren't asking questions about running online courses for the cohort before starting.
Lack of skill or experience in working in an online environment.
I feel like some professors did not set up their class to give students adequate information for assignments.
Collectively, they are very nice.
I just made myself laugh using the word "collectively". It reminds me of a quote from Frederic, from the Pirates of Penzance. He said, "Individually, I love you all with affection unspeakable. But collectively, I look upon you with a disgust that amounts to absolute detestation. Oh! Pity me, my beloved friends, for such is my sense of duty that, once out of my indentures, I shall feel myself bound to devote myself heart and soul to your extermination!" (That Fredrick was a real nut job)
Aren't you glad that I don't think of the dear professors at PSU like that? I have no detestable thoughts about any of them. They all try their very best. I can work with that.
I would like to see them more involved in handling group conflicts during team projects
No responses if they are emailed or when they finally respond do not answer the quedtion.

Statistic Value
Total Responses 7

11. What do you like best about a cohort model where you go through the program with the same group of students?
Text Response
Being online it can be hard to actually make friends with people. In the cohort I have been able to actually learn about some of the other students and become friends with a couple of them offline. Sometimes it feels like we are in a secret society when we are with students not in the cohort. The technology and class model is so normal to us now that we feel ahead of the game.
You can form good relationships and teams due to the longer term nature of a cohort. Now if we can ensure that cohort members alway have the opportunity to choose their teams...
Nice know whose in the mix.
You get to know the other students.

I don't really care whether I go through the cohort program with the same group of people or not. I don't plan on forming any attachments. My goal is to finish my degree before I'm committed to the raisin farm. Also, I am an adult with an established group of friends. Therefore; I am not interested in the social aspect of college at this point in my life. But I can see how the younger crowd would appreciate having their friends in the cohort with them the entire time.
I like that I can form relationships with people even though I am an online student. It is great to be able to talk with students who have gone through the same experience as me
You get to know who the other students are.

Statistic Value
Total Responses 7

12. What do you like least about a cohort model where you go through the program with the same group of students?
Text Response
Nothing. Its amazing.
I just wish the cohort was larger.
I don't think I've shared a group with anyone in my cohort yet.
You get stuck working with the same students in group projects.
I wish that there was a way to get the program over with faster, if a student chose to do that. I attend full time right now, even though the program is part time. It would be nice to have the option of adding an additional required course to each term in order to graduate early. That would mean that I would not be in the same classes as the rest of the cohort, but I wouldn't mind that.
There is nothing negative for me to say about the cohort group
Nothing at least for the group projects you know who is going to pull their on group assignments.

Statistic Value
Total Responses 7

13. What do you like best about working with a specific academic advisor for the online program instead of working with a general academic advisor for the School of Business?
Text Response
All the staff/advisers are incredible. I feel like we have such a great support system behind us.
I haven't worked with a general advisor so am not familiar with differences. I do like that my advisor knows the program and was able to work with the cohort to allow some of us to take the HR track during the cluster slots by switching a required class earlier in the program
Immediate knowledge.
They get back to you quicker.

I love my academic adviser! It's like having the same doctor forever. I want someone who I am familiar with, and who is familiar with me, instead of switching it up and having to explain who I am, my background, why I'm weird, etc. to a different person every time that I have a question or need.
Having a specific advisor that is knowledgeable of the program allows us to get all our issues solved quickly and efficiently
Saori is great she understands my time restrictions and he p ps me decide what classes I need to take if I want to change up my program.

Statistic Value
Total Responses 7

14. What do you like least about working with a specific academic advisor for the online program instead of working with a general academic advisor for the School of Business?
Text Response
Absolutely nothing.
Again. Not sure of the differences.
No dislikes.
N/A
Nothing
There is nothing negative for me working with the advisor
Nothing

Statistic Value
Total Responses 7

15. Are you currently participating in the fully-online Changemaker business degree program?

#	Answer	Bar	Response	%
1	Yes	1	7	100%
2	No	0	0	0%
	Total		7	100%
Statistic	Value			
Min Value	1			
Max Value	1			
Mean	1			
Variance	0			
Standard Deviation	0			
Total Responses	7			

16. Please select the year and term you started the fully online program.

	Answer	Bar	Response	%
1	Fall 2013	0.5714286	4	57%
2	Spring 2014	0.1428571	1	14%
3	Fall 2014	0.1428571	1	14%
4	Spring 2015	0	0	0%
5	Other	0.1428571	1	14%
	Total		7	100%

Other
I'm in my third semester right now.

Statistic	Value
Min Value	1
Max Value	5
Mean	2
Variance	2.33
Standard Deviation	1.53
Total Responses	7

17. And finally, please select one choice below that best describes your overall experience with the fully-online Changemaker business degree program.

#	Answer	Bar	Response	%
1	Very Satisfied	0.5714286	4	57%
2	Satisfied	0.1428571	1	14%
3	Somewhat Satisfied	0.1428571	1	14%
4	Neutral	0	0	0%
5	Somewhat Dissatisfied	0.1428571	1	14%
6	Dissatisfied	0	0	0%
7	Very Dissatisfied	0	0	0%
	Total		7	100%

Statistic	Value
Min Value	1
Max Value	5
Mean	2
Variance	2.33
Standard Deviation	1.53
Total Responses	7

18. If you are no longer in the fully-online Changemaker business degree program, please let us know your reason for leaving.

Text Response

As of this term I did start going to some classes on campus as well as the online courses. My work schedule changed and making it more do-able. The hardest part of doing so was knowing I wouldn't graduate with the cohort as I have developed such a great relationship with the other students. The only reason I did this was because I am SO eager to graduate and wanted to get it over with.

N/A

I'm not leaving, but I would love to be apart of further developing the program. So much good needing only minor tweaks.

I am currently in it but I may have to leave it because I can't take more classes.

Statistic	Value
Total Responses	4

OBE Retention Data Artifact

Term-to-Term Retention:

Starting Term	Admitted*	Initial Starts	T1-T2	T2-T3	T3-T4	T4-T5	T5-T6
Fall 13	22	18	13	12	12	12	11
Spring 14	18	15	13	11	12		
Fall 14	31	27	26				
Spring 15	10	9					

Cumulative Retention - based on census date

Starting Term	Admitted	Initial Starts	T1-T2	T1-T3	T1-T4	T1-T5	T1-T6
Fall 13	22	18	13	12	12	12	11
Spring 14	18	15	13	11	12		
Fall 14	31	27	26				
Spring 15	10	9					

Student	Cohort	Out-of-Sequence Cohort Courses?	Failed/Incomplete/Missed Courses (need to re-take)	Non-cohort Classes (to meet cohort requirements)	Additional Majors/Programs	Currently Active In Cohort?	Stop-out/not attending Term	Reason/Notes
Student 1	Fall 13 M&L	none	none	none	none	Yes		
Student 2	Fall 13 M&L	ISQA 450	none	none	HR Concentration	Yes		
Student 3	Fall 13 M&L	T6 stop-out	CFS 312U - Incomplete	none	none	No	T6	Stop out reason = family issue, plans to resume, last term attended Winter 15
Student 4	Fall 13 M&L	MGMT 464, BA 495	none	MGMT 422, 2-credit R&C	none	Yes	T8	MGMT 422 instead of ISQA 450, R&C instead of ePortfolio. Had baby and wanted to speed up program
Student 5	Fall 13 M&L	none	none	MGMT 409 online	none	Yes		MGMT 409 online instead of ISQA 450
Student 6	Fall 13 M&L	none	none	MGMT 421, MGMT 422	Social Ent. Cert.	Yes		MGMT 421, MGMT 422 (Social Entrep) instead of ISQA 450 & MGMT 410
Student 7	Fall 13 M&L	450, BA 495	none	none	none	Yes	T7	Will graduate summer 15 - taking more credits per term, wanted to speed up her grad date
Student 8	Fall 13 M&L	MGMT 351	CFS 312U - Missed	none	HR Concentration	Yes		
Student 9	Fall 13 M&L	none	none	none	SLM Concentration	Yes		
Student 10	Fall 13 M&L	ISQA 450	BA 311 - failed	none	none	Yes		Is a post-bac student. Failed both courses in Winter 14 (T2) courses due to personal/health issues
Student 11	Fall 13 M&L	none	none	none	none	Yes		
Student 12	Fall 13 M&L	450, BA 495	none	2-credit upper div elective (TBD)	none	Yes	T7	Plans to graduate summer 15, taking more credits per term, wanted to speed up grad date
Student 13	Fall 13 M&L	N/A				No	non-start	never started - Moved to Spring due to dropped courses over the summer
Student 14	Fall 13 M&L	N/A				No	non-start	never started
Student 15	Fall 13 M&L	N/A				No	non-start	never started
Student 16	Fall 13 M&L	N/A				No	non-start	never started - completed coursework and degree on campus, full time
Student 17	Fall 13 M&L	none	none	none	none	No	T2	Withdraw from Cohort - left after getting married and having baby
Student 18	Fall 13 M&L	none	BA 301 - failed	none	none	No	T2	Withdraw from Cohort - left after failing a class, completing courses on campus full time
Student 19	Fall 13 M&L	none	none	none	none	No	T2	Withdraw from Cohort - changed majors to something only at Concordia
Student 20	Fall 13 M&L	none	none	none	none	No	T2	Withdraw from Cohort - possible language barrier, felt overwhelmed
Student 21	Fall 13 M&L	BA 385, ISQA 450	none	MGMT 405	none	No	T3	Withdraw from Cohort - needed online only for a few terms, completing degree on campus full time
Student 22	Fall 13 M&L	MGMT 464	none	none	none	No	T2	DQ from business school
Student 23	Fall 13 M&L	none	none	none	none	Yes		
Student 24	Fall 13 M&L	post-bac, taking MGMT only	none	none	Post-bac	Yes		Is a post-bac students, taking MGMT courses only
Student 25	Fall 14 M&L	none	none	none	none	Yes		
Student 26	Fall 14 M&L	none	none	none	none	Yes		
Student 27	Fall 14 M&L	none	none	none	none	Yes		
Student 28	Fall 14 M&L	none	none	none	none	Yes		
Student 29	Fall 14 M&L	none	none	none	none	Yes		
Student 30	Fall 14 M&L	none	none	none	none	Yes		
Student 31	Fall 14 M&L	none	none	none	none	Yes		
Student 32	Fall 14 M&L	none	none	none	none	Yes		
Student 33	Fall 14 M&L	none	none	none	none	Yes		
Student 34	Fall 14 M&L	none	none	none	CR minor?	Yes		
Student 35	Fall 14 M&L	none	none	none	none	Yes		
Student 36	Fall 14 M&L	none	none	none	none	Yes		
Student 37	Fall 14 M&L	none	none	none	none	Yes		
Student 38	Fall 14 M&L	none	none	none	none	Yes		
Student 39	Fall 14 M&L	none	none	none	none	Yes		
Student 40	Fall 14 M&L	none	none	none	none	Yes		
Student 41	Fall 14 M&L	none	none	none	none	Yes		
Student 42	Fall 14 M&L	none	none	none	CCJ Online	Yes		
Student 43	Fall 14 M&L	none	none	none	none	Yes		
Student 44	Fall 14 M&L	none	none	none	none	Yes		
Student 45	Fall 14 M&L	none	none	none	none	Yes		
Student 46	Fall 14 M&L	BA 325, 339	none	none	MKTG/ADMGMT?	Yes		has technically elected out of cohort
Student 47	Fall 14 M&L	none	none	none	none	Yes		
Student 48	Fall 14 M&L	BA 325	none	none	ACTG	Yes		
Student 49	Fall 14 M&L	NA				No	non start	No funding from employer
Student 50	Fall 14 M&L	NA				No	non start	
Student 51	Fall 14 M&L	NA				No	non start	
Student 52	Fall 14 M&L	NA				No	for T1	Too busy, program not a good fit for intended path
Student 53	Fall 14 M&L	NA				No	non start	never started
Student 54	Fall 13 M&L	none	none	none	none	Yes		
Student 55	Spring 14 M&L	none	none	will use MGMT 421, 422	Cert.	Yes		
Student 56	Spring 14 M&L	none	none	none	none	Yes		
Student 57	Spring 14 M&L	none	none	will use MGMT 421, 422	Cert.	Yes		
Student 58	Spring 14 M&L	none	none	none	none	Yes		
Student 59	Spring 14 M&L	none	none	none	none	Yes		
Student 60	Spring 14 M&L	none	none	none	none	Yes		
Student 61	Spring 14 M&L	none	none	none	none	Yes		
Student 62	Spring 14 M&L	none	none	none	none	Yes		
Student 63	Spring 14 M&L	none	BA 303 - failed	none	none	Yes		
Student 64	Spring 14 M&L	NA				No	non-start	never started

Student 65	Spring 14 M&L	none	none	none	none	No	T2	Withdraw from Cohort after T1 - too much working full time and taking classes
Student 66	Spring 14 M&L	NA				No	non-start	never started
Student 67	Spring 14 M&L	none	none	none	none	No	T2	Withdraw from Cohort after T1 - began start up company
Student 68	Spring 14 M&L	BA 311, 325, 339	none	none	none	No	T3	Elected out of the cohort after T2, completing classes on campus full time
Student 69	Fall 14 M&L	none	none	none	none	Yes	resumed T4	Joined Fall 14 Cohort
Student 70	Fall 14 M&L	MGMT 410, 428	none	MKTG UD (BA 311 equiv)	none	Yes		Lost job, is going full time, will likely elect out of program summer 15
Student 71	Fall 13 M&L	NA				No	non start	never started
Student 72	Spring 15 M&L	none	NA	none	none	Yes		
Student 73	Spring 15 M&L	none	NA	none	none	Yes		
Student 74	Spring 15 M&L	none	NA	none	none	Yes		
Student 75	Spring 15 M&L	none	NA	none	none	Yes		
Student 76	Spring 15 M&L	none	NA	none	none	Yes		
Student 77	Spring 15 M&L	none	NA	none	none	Yes		
Student 78	Spring 15 M&L	none	NA	none	none	Yes		
Student 79	Spring 15 M&L	none	NA	none	none	Yes		
Student 80	Spring 15 M&L	none	NA	none	none	Yes		
Student 81	Spring 15 M&L	NA				No	non start	never started

Changemaker Cohort Size over Time:

Cohort	Admitted*	Initial Starts	T2	T3	T4	T5	T6	T7	T8	T9
Fall 13 M&L	21	17								
Spring 14 M&L										
Fall 14 M&L										
Spring 15 M&L										
Fall 15 M&L										
Fall 15 SLM										

Key Questions:

What percentage of cohort members stay in cohort?

Is individual cohort size overall stable over the three year cycle?

Are initial cohort sizes increasing over time?

What term do students begin to deviate from cohort?

What facotrs lead to studetns deviating ffrom cohort schedule?

What factors most impact student retention?

For students who leave online cohort, how many of these are re-directs to a better fitting program vs students being unsuccesfull (i.e. how do we define success)?

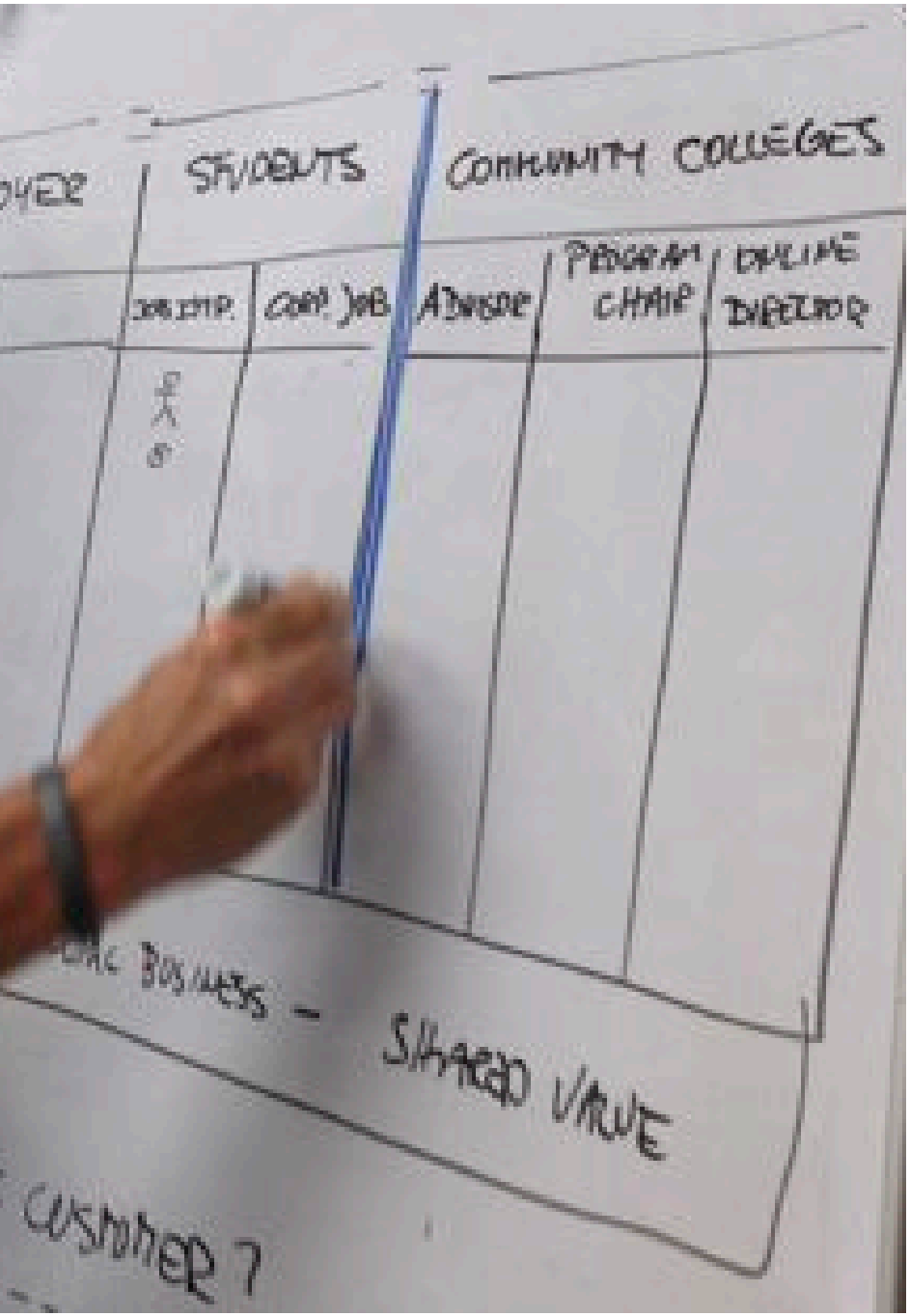
How do we predict how many students will need to take 2nd and 3rd year courses and BA 495?

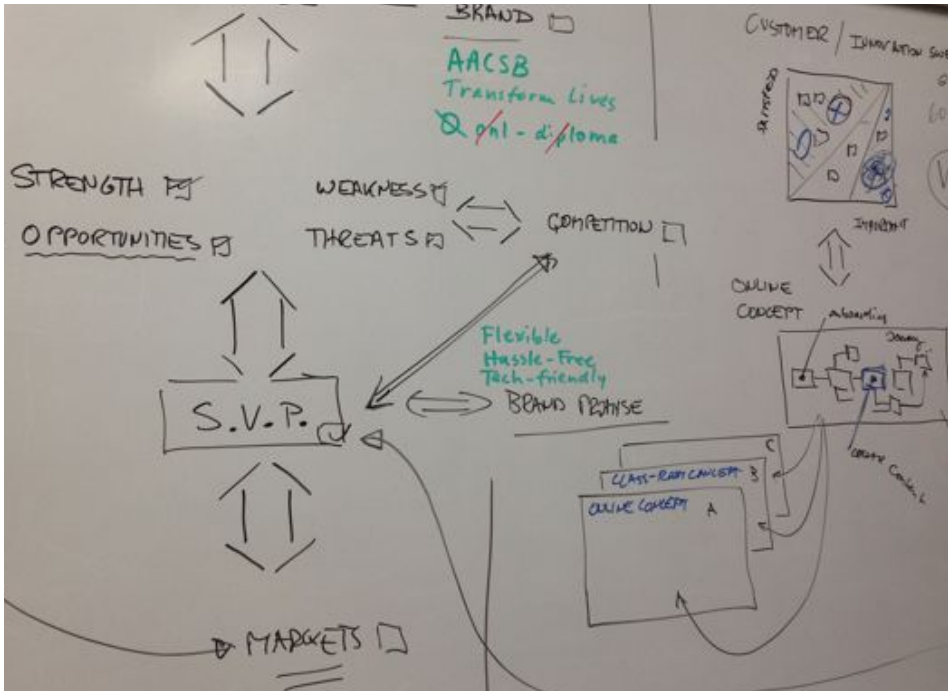
Term	Definition
Retention (global definition)	Ability of an institution to retain a student from admission through graduation
Term-to-Term Retention	Number of students retained from Monday of wk 3 of one term to Monday of wk 3 in the following term
Cumulative Retention	Number of initial starts retained (as of monday of wk3) into a given future term
Census	Date on which retention is measured. Monday of week 3
Initial Start	The number of studetns registered as of monday of wk 3 in their first term
Term Start	The number of studetns registered as of monday of wk 3 in a given term
Melt*	Students who register for a course but do not log in to or participate before Monday of wk 3 of the term
Drop	Students who withdraw their registration from a course before the end of the add/drop period (Monday of wk 3)
Withdrawl	Students who withdraw their registration from a course after the end of the add/drop period (Monday of wk 3)
Graduate	Student has graduated from their program (does not count "against" retention)
Non-graduate completion	Student has completed their intended goal (other than graduation) in taking online courses
Resume	Student who returnt to their program after stopping out for 1 scheduled term or more

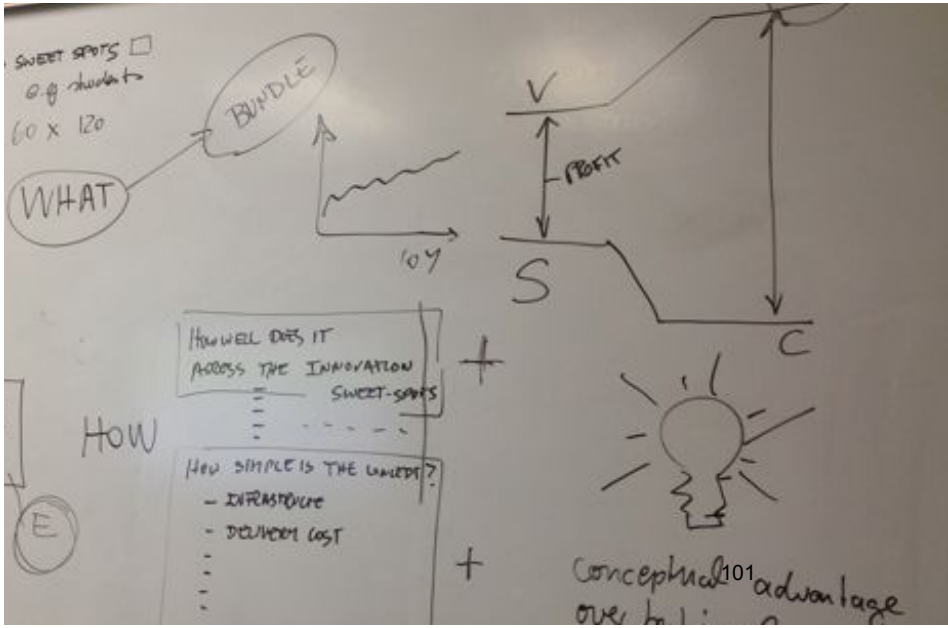
Student Buckets:

bucket 1	Admittred never started
bucket 2	started, in ongoing cohort
bucket 3	strarted and remain in same cohort
bucket 4	withdrew before y1 ended
bucket 5	withdrew before y2 ended
bucket 6	graduated early
bucket 7	started in cohort late with tranfer credits for cohort classes

CHANGE
MAKERS
ONLINE
BUSINESS

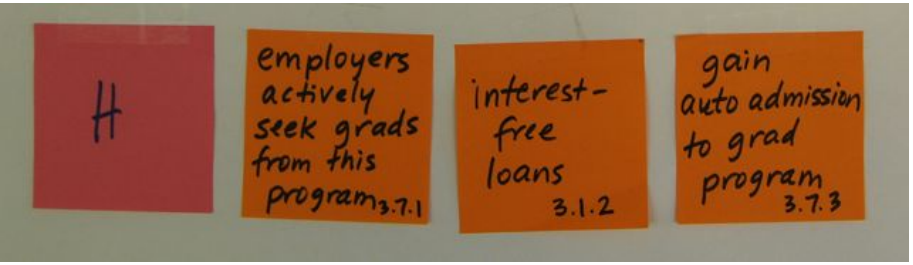

STUDENTS
COMMUNITY COLLEGES
PROGRAM CHAIR
ONLINE DIRECTOR
SHARED VALUE
CUSTOMER ?

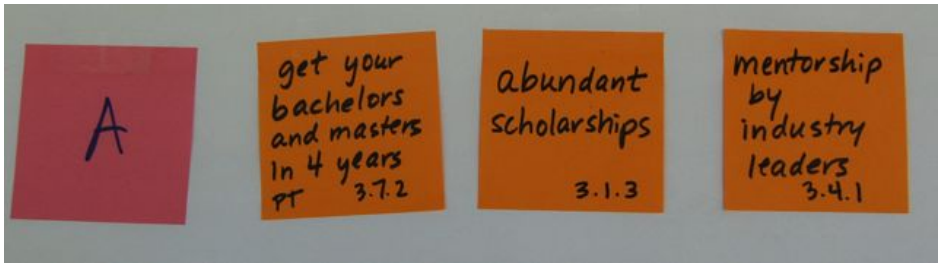

BRAND
AACSB
Transform Lives
STRENGTH
WEAKNESS
OPPORTUNITIES
THREATS
COMPETITION
S.V.P.
Flexible
Hassle-Free
Tech-friendly
BRAND PROMISE
MARKETS

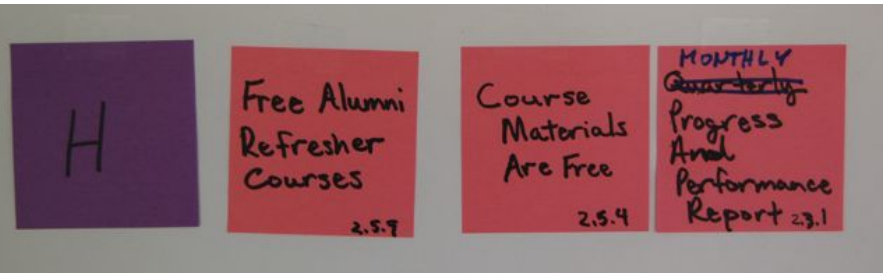

SWEET SPOTS
60 x 120
BUNDLE
WHAT
HOW
PROFIT
V
S
C
HOW WELL DOES IT
ACROSS THE INNOVATION
SWEET-SPOTS
HOW SIMPLE IS THE CONCEPT?
- INFRASTRUCTURE
- DELIVERY COST
Conceptual advantage

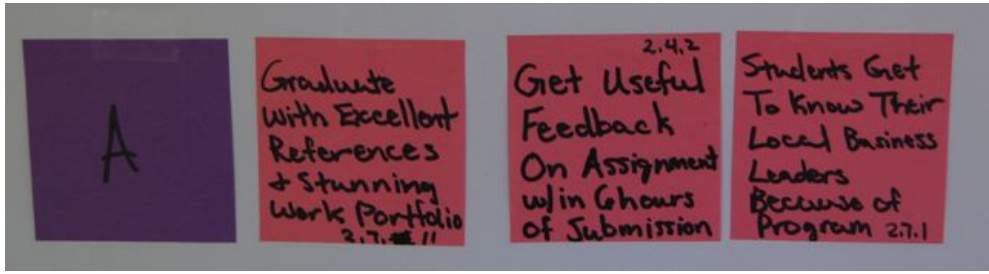
H
clear communication skills 4.6.4
Expertise In Multi-Discipline Integrative Thinking 4.1.2
listening 4.6.5
Supervision skills 4.8.7
Stakeholder Thinking 4.1.3
Life Long Learning 4.5.4

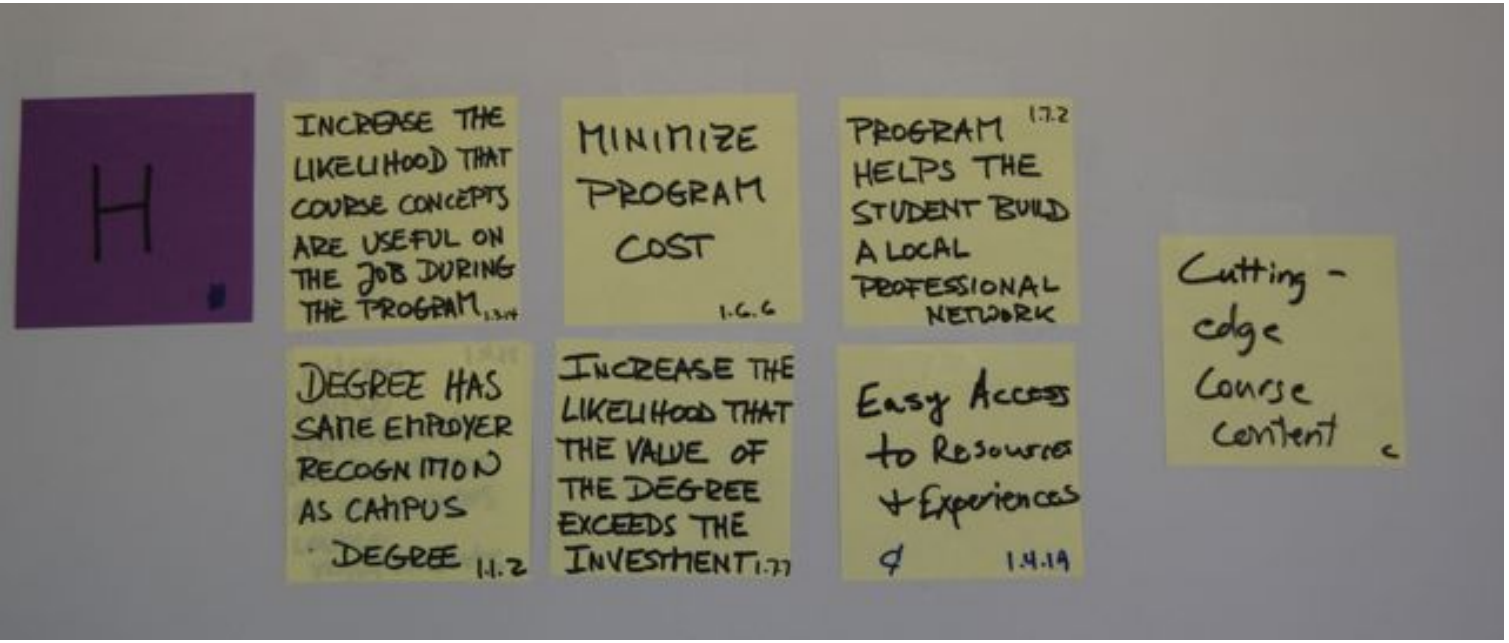
A
Career Management 4.5.5
Keeping up with technology 4.8c
expertise in problem-solving 4.8.5
Stress Management 4.5.3
effective project management 4.8.2
Business Strategy 4.4.2
Entrepreneurship 4.4.1
Increase Likelihood of Expertise In Business + Environmental Impact 4.4.9

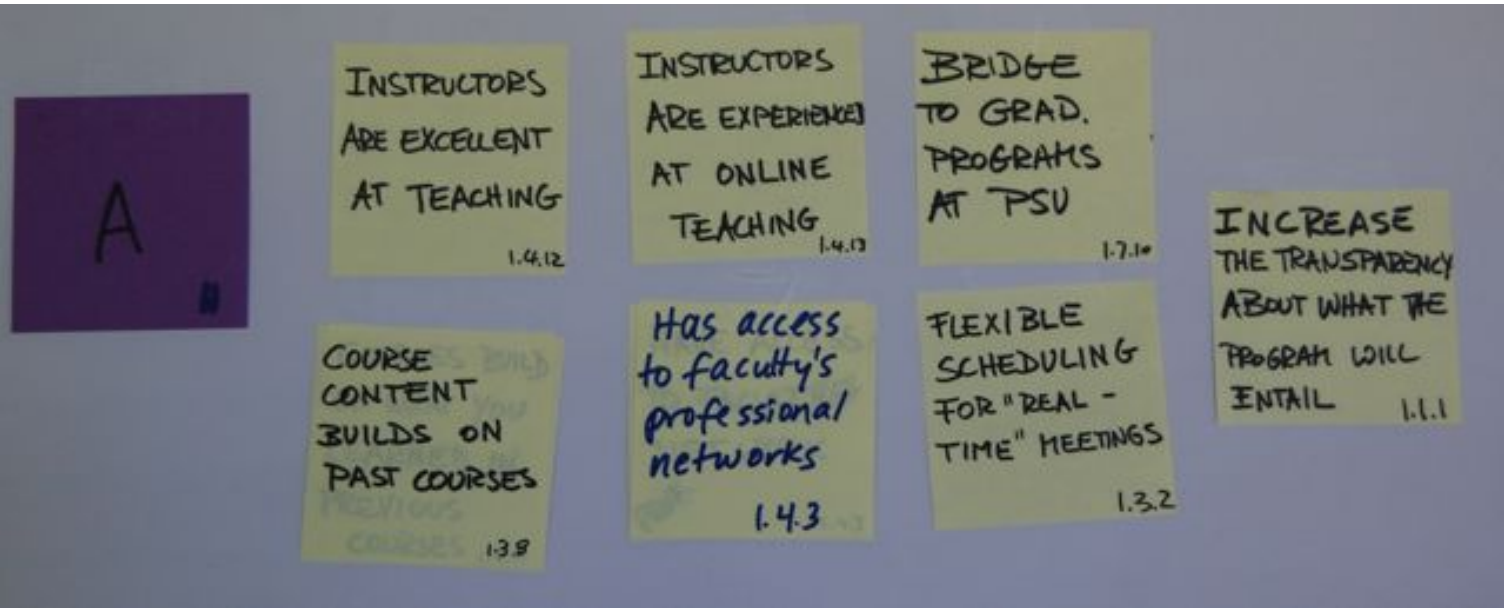

H
employers actively seek grads from this program 3.7.1
interest-free loans 3.1.2
gain auto admission to grad program 3.7.3

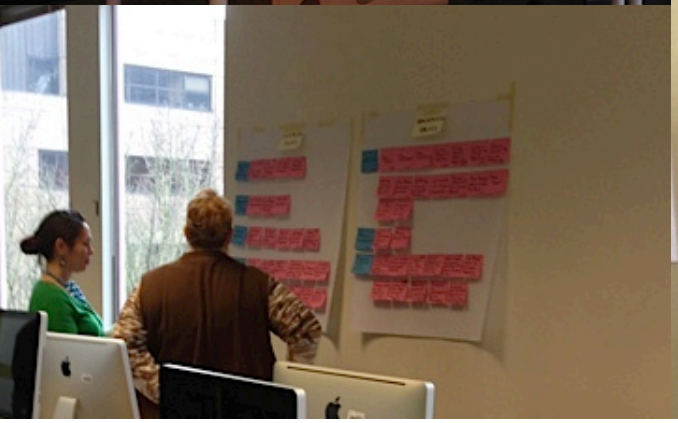

A
get your bachelors and masters in 4 years PT 3.7.2
abundant scholarships 3.1.3
mentorship by industry leaders 3.4.1


H
Free Alumni Refresher Courses 2.5.7
Course Materials Are Free 2.5.4
MONTHLY
~~Quarterly~~
Progress Areas Performance Report 2.3.1


A
Graduate With Excellent References + Stunning Work Portfolio
2.4.2
Get Useful Feedback On Assignment w/in 6hours of Submission
Students Get To know Their Local Business Leaders Because of Program 2.7.1


H
INCREASE THE LIKELIHOOD THAT COURSE CONCEPTS ARE USEFUL ON THE JOB DURING THE PROGRAM 1.3.4
MINIMIZE PROGRAM COST 1.6.6
PROGRAM HELPS THE STUDENT BUILD A LOCAL PROFESSIONAL NETWORK 1.7.2
Cutting - edge Course content
DEGREE HAS SAME EMPLOYER RECOGNITION AS CAMPUS DEGREE 1.1.2
INCREASE THE LIKELIHOOD THAT THE VALUE OF THE DEGREE EXCEEDS THE INVESTMENT 1.7.7
Easy Access to Resources + Experiences 1.4.14


A
INSTRUCTORS ARE EXCELLENT AT TEACHING 1.4.12
INSTRUCTORS ARE EXPERIENCED AT ONLINE TEACHING 1.4.13
BRIDGE TO GRAD. PROGRAMS AT PSU 1.7.10
INCREASE THE TRANSPARENCY ABOUT WHAT THE PROGRAM WILL ENTAIL 1.1.1
COURSE CONTENT BUILDS ON PAST COURSES 1.3.8
Has access to faculty's professional networks 1.4.3
FLEXIBLE SCHEDULING FOR "REAL - TIME" MEETINGS 1.3.2



Wish it
Dream it
Do it

Wish it
Do it

Wish it
Do it

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OBE Student Technology Information

PSU Technology Tutorials

Online Class Support

Minimum Specifications for Online Learning

PSU Google Apps

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OBE Student Resources

My PSU Current Students: Resources Across Campus

For Admitted Students

New Student Checklist

Reasonable Accommodation/Access Policy

The Writing Center

Tutoring Services' Online Study Resources

E-tutoring

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OBE Faculty D2L Support Resource Guide

Office of Academic Innovation (OAI)

OAI offers D2L support for faculty regarding immediate questions related to the use of PSU supported, online applications such as D2L, Google Apps for Education, and BlackBoard Collaborate.

They are available for walk-ins, calls, and web support requests M-F, 8a-6p. Call**:** 503-725-6OAI (6624) or place an online support request by visiting their website HERE.

You can also access their online D2L tutorials HERE.

Office of Information Technology (OIT)

General IT Help and Light/Basic D2L Support For Faculty & Students. Can be used 24/7 for ticket requests, but please be aware specialists will respond M-F, 8a-7p. Call: 503-725-HELP (4357) or email: help@pdx.edu or visit their website HERE.

You can also access their workshop calendar HERE.

You can access Student D2L Help HERE and HERE.

D2L Tutorial

CHECKLIST

- Editing: Checklists in D2L

MORE VIDEO TUTORIALS CAN BE FOUND AT :

Brightspace Tutorials Youtube Channel

And feel comfortable searching Google for help. The top sites are: University of Colorado Boulder, Montana State University

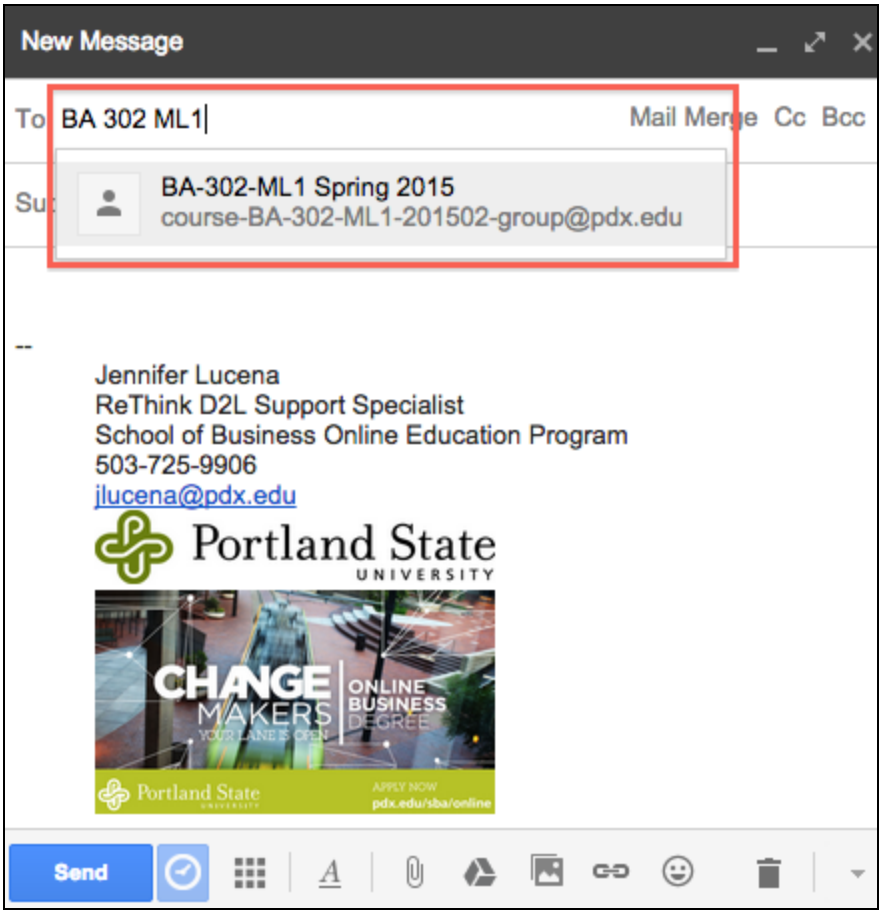
Course Group Email Tutorial

- Please read this information about Google Course Groups: [Automatic Class Google Groups]

From your PDX.edu Gmail account, select Compose to create a new message.

Enter your course name and number, being sure to note the term's call numbers (in this example it is ML1). It will automatically pop up as long as you are logged in to your PDX.edu Gmail acocunt.

NOTE: Be sure to make a note in your communications to students using this format, that students cannot reply to these communications. To reply, they must reply directly to your email address.



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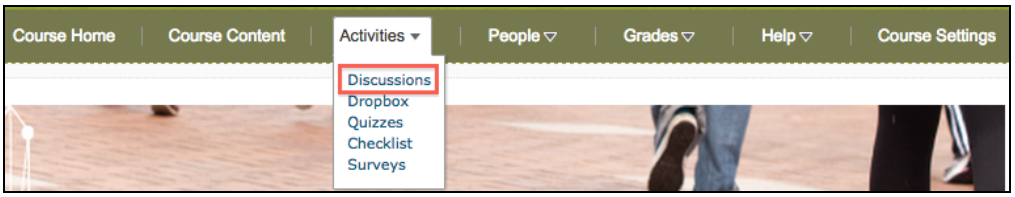
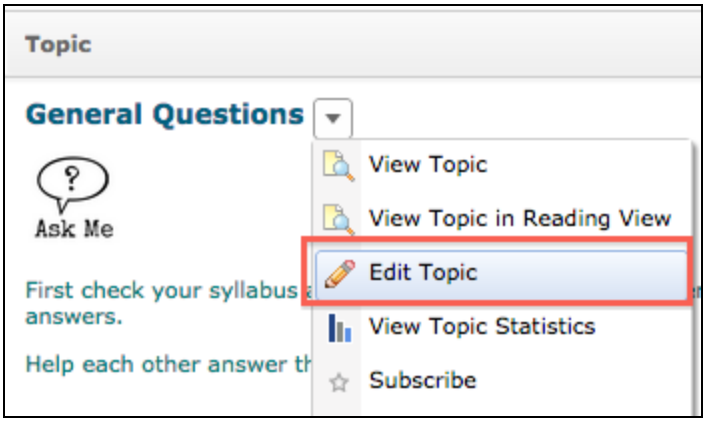
D2L Tutorials

DISCUSSIONS

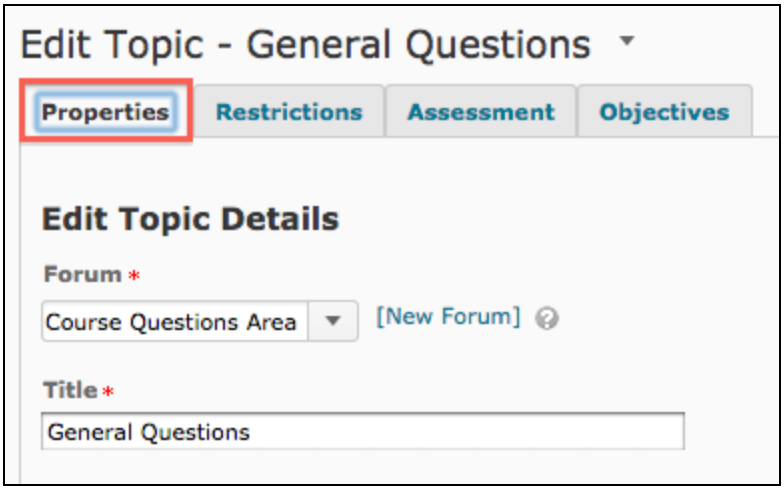
From your course Homepage, select Activities > Discussions.



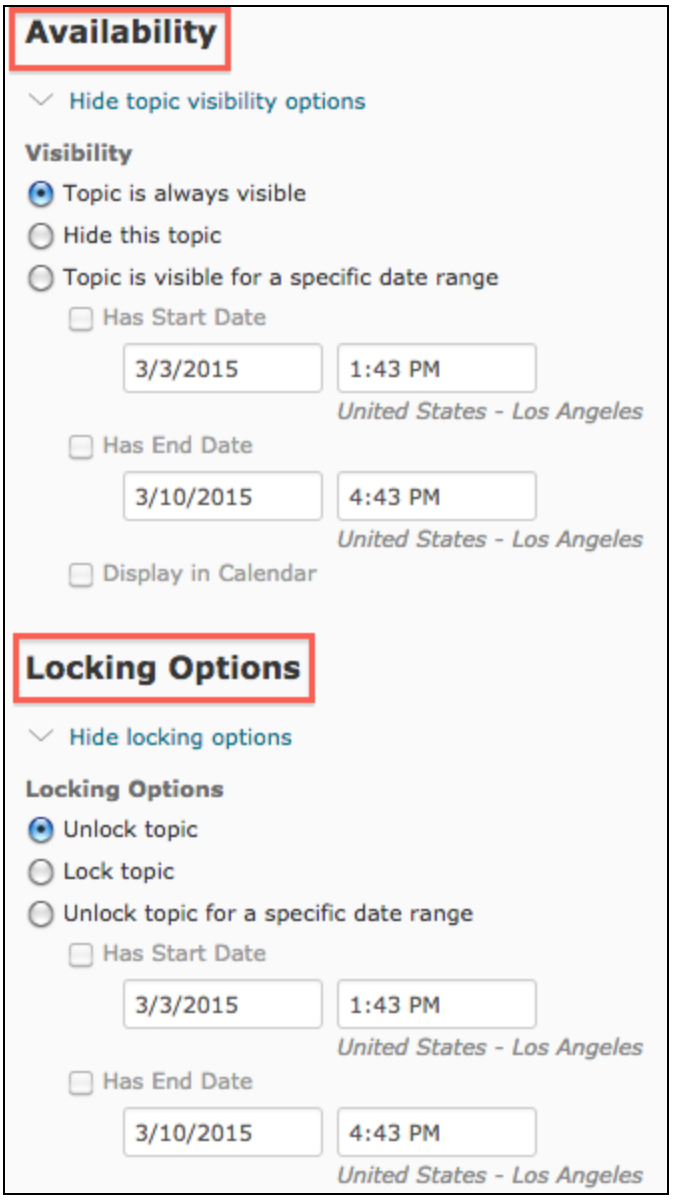
Select the caret ▼ for the topic you would like to edit, then select Edit Topic.



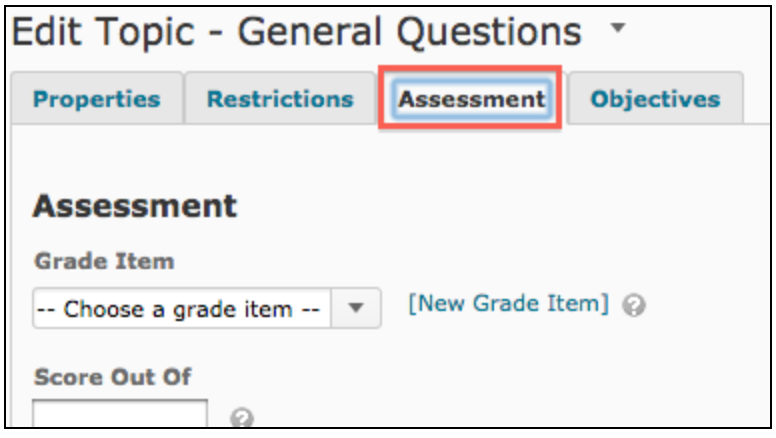
Select Properties.



Scroll to find the Availability and Locking section to make your changes, then save.



To create and or link a grade item, select Assessment. Make changes and save.



- Create and or update discussion dates and details as needed: Discussions - Creating and Managing Topics - Instructor

MORE VIDEO TUTORIALS CAN BE FOUND AT :

Brightspace Tutorials Youtube Channel

And feel comfortable searching Google for help. The top sites are: University of Colorado Boulder, Montana State University

D2L Tutorial

EYN PAGES

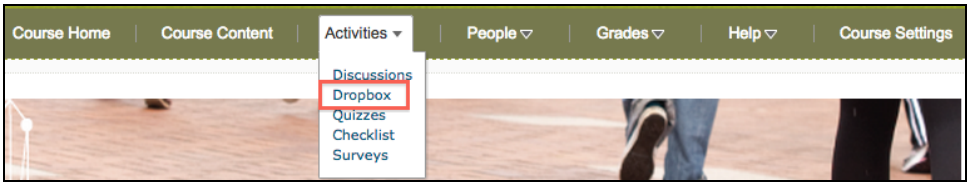
- How to: Edit your EYN pages
- How to: Embedding Video into an EYN page in D2L
- How to: Create link in EYN page in D2L

D2L Tutorial

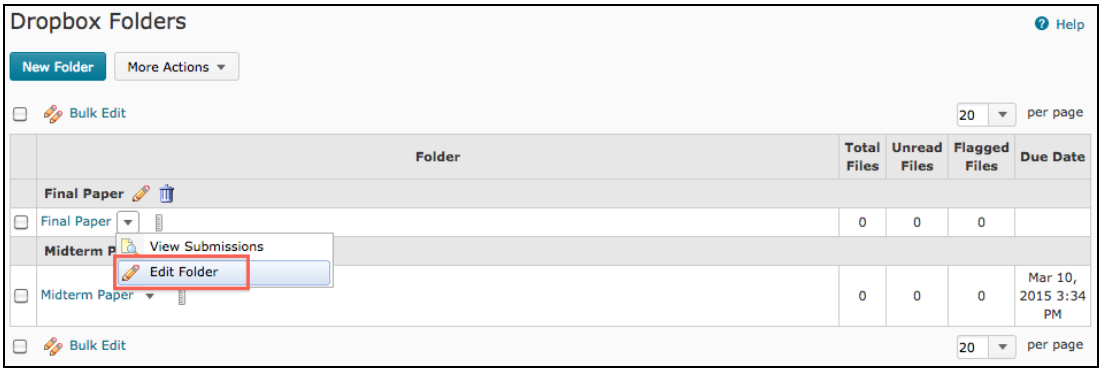
DROPBOX

- Updating Dropbox assignment dates:

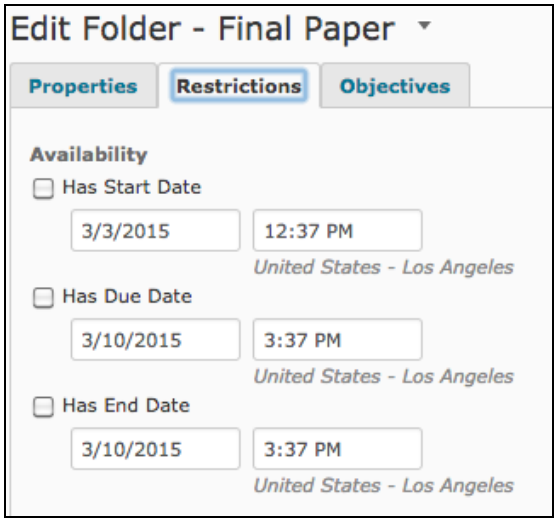
From your course Homepage, select Activities > Dropbox



Click the caret ▼, then select Edit Folder



Make necessary changes to dates and save



- Create Dropbox Folder (assignment): Dropbox - Creating a New Folder - Instructor

- Dropbox grading:
  - Dropbox - Grading - Instructor
  - Dropbox - Grading - Folder Submission and Downloading Files

MORE VIDEO TUTORIALS CAN BE FOUND AT :

Brightspace Tutorials Youtube Channel

And feel comfortable searching Google for help. The top sites are: University of Colorado Boulder, Montana State University

D2L Tutorial

INSTRUCTOR VIDEO CHATS IN D2L GROUPS (Synchronous Sessions)

- Instructors need to determine time slots for video chats. Most of these should be evening slots to accommodate working students, however they do not have to be the same days and time within each series. Students sign up for a series of 4 that take place in weeks 2/3, 4/5, 6/7, 8/9. Video chats are 30 minutes, instructors should log in 15 minutes ahead of time and send students the Google Hangout link.

  Here is an example: Group 1 (Example: 1/20, 2/3, 2/17, 3/3 at 10-10:30am)

- Transfering your video chat sign ups from D2L Groups to a Google Spreadsheet accomplishes two things: (1) it makes it easy and seemless when your scheduled appointment time comes around in that you will have an accurate list of students names and PDX.edu email addresses in one place to send your Google Hangout link, (2) allows easy editing. A sample Google Spreadsheet for tracking Instructor Chats can be found: here

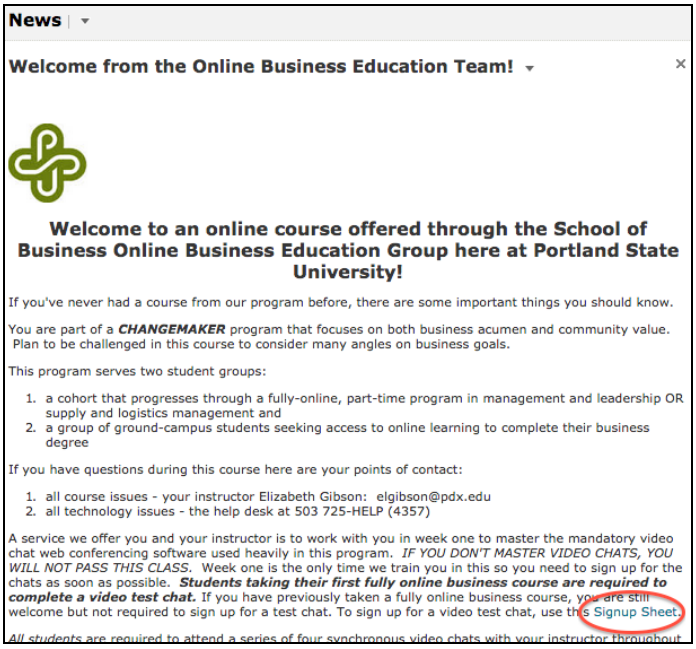
  - Editing Instructor Video Chat schedule in D2L Groups area (enroll/unenroll students and change schedule) and how to transfer your video chat sign ups from D2L Groups area to a Google Spreadsheet: Editing Instructor Video Chats in D2L Groups

TEST CHATS

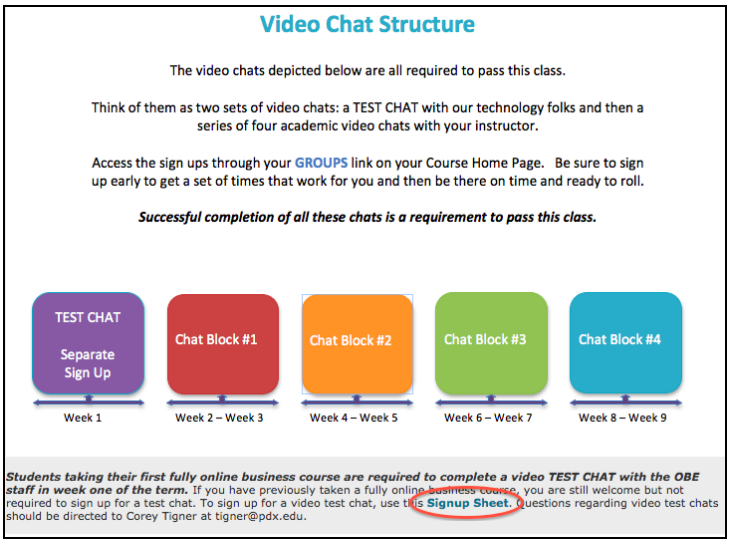
- Please note - Test Chats are not conducted by the instructor. Corey Tigner administers Test Chats. You can find a summary of the process here: Test Chat

- Test Chat sign up is located in two places within the course:

On your courses homepage in the Welcome News item.


News
Welcome from the Online Business Education Team!
Welcome to an online course offered through the School of Business Online Business Education Group here at Portland State University!
If you've never had a course from our program before, there are some important things you should know.
You are part of a CHANGEMAKER program that focuses on both business acumen and community value. Plan to be challenged in this course to consider many angles on business goals.
This program serves two student groups:
1. a cohort that progresses through a fully-online, part-time program in management and leadership OR supply and logistics management and
2. a group of ground-campus students seeking access to online learning to complete their business degree
If you have questions during this course here are your points of contact:
1. all course issues - your instructor Elizabeth Gibson: elgibson@pdx.edu
2. all technology issues - the help desk at 503 725-HELP (4357)
A service we offer you and your instructor is to work with you in week one to master the mandatory video chat web conferencing software used heavily in this program. IF YOU DON'T MASTER VIDEO CHATS, YOU WILL NOT PASS THIS CLASS. Week one is the only time we train you in this so you need to sign up for the chats as soon as possible. Students taking their first fully online business course are required to complete a video test chat. If you have previously taken a fully online business course, you are still welcome but not required to sign up for a test chat. To sign up for a video test chat, use this Signup Sheet.
All students are required to attend a series of four synchronous video chats with your instructor throughout

In the Changemaker Program module in your course's content, under the Video Chat Information module.


Video Chat Structure
The video chats depicted below are all required to pass this class.
Think of them as two sets of video chats: a TEST CHAT with our technology folks and then a series of four academic video chats with your instructor.
Access the sign ups through your GROUPS link on your Course Home Page. Be sure to sign up early to get a set of times that work for you and then be there on time and ready to roll.
Successful completion of all these chats is a requirement to pass this class.
TEST CHAT
Separate Sign Up
Week 1
Chat Block #1
Week 2 – Week 3
Chat Block #2
Week 4 – Week 5
Chat Block #3
Week 6 – Week 7
Chat Block #4
Week 8 – Week 9
Students taking their first fully online business course are required to complete a video TEST CHAT with the OBE staff in week one of the term. If you have previously taken a fully online business course, you are still welcome but not required to sign up for a test chat. To sign up for a video test chat, use this Signup Sheet. Questions regarding video test chats should be directed to Corey Tigner at tigner@pdx.edu.

MORE VIDEO TUTORIALS CAN BE FOUND AT :

[Brightspace Tutorials Youtube Channel]

And feel comfortable searching Google for help. The top sites are: University of Colorado Boulder, Montana State University

School of Business Administration
PORTLAND STATE UNIVERSITY

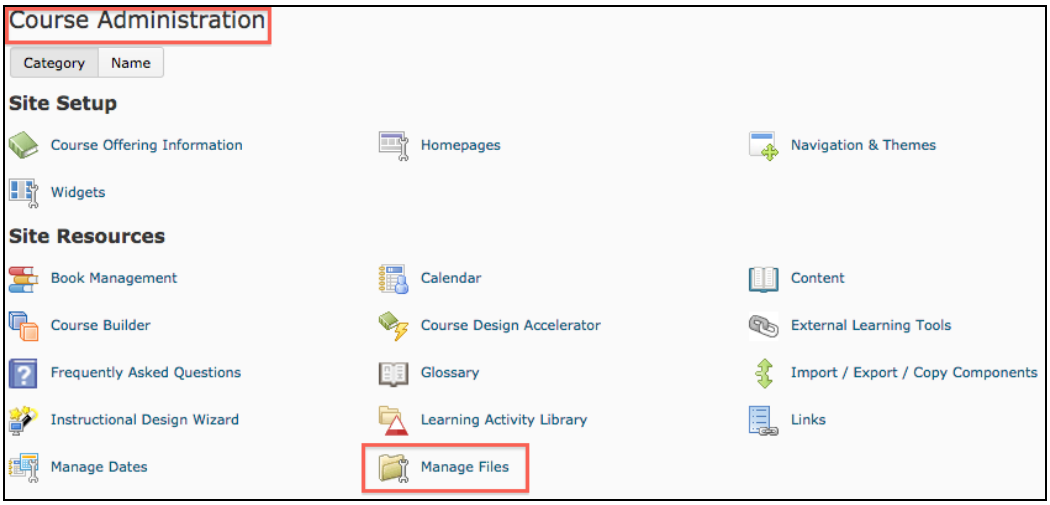
CHANGE MAKERS ONLINE BUSINESS DEGREE
YOUR LANE IS OPEN

D2L Tutorial

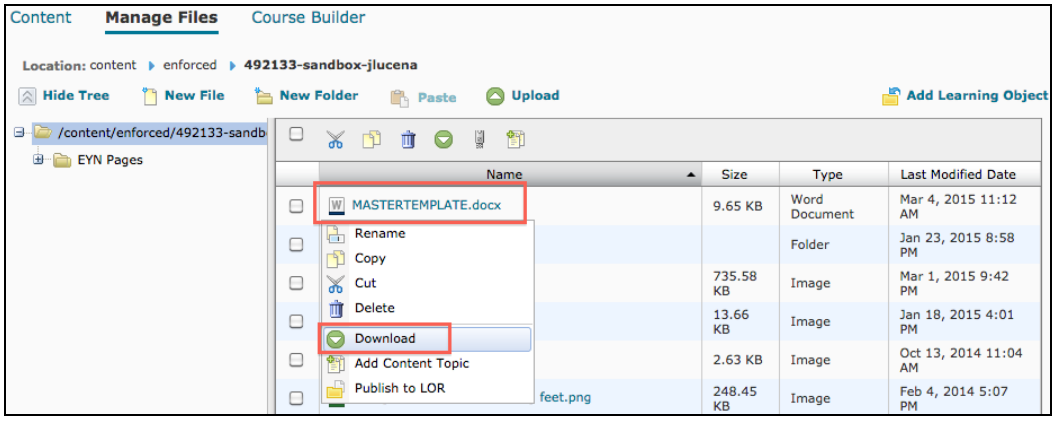
UPDATING DOCUMENTS USING MANAGE FILES

From your course Homepage, select Course Settings.

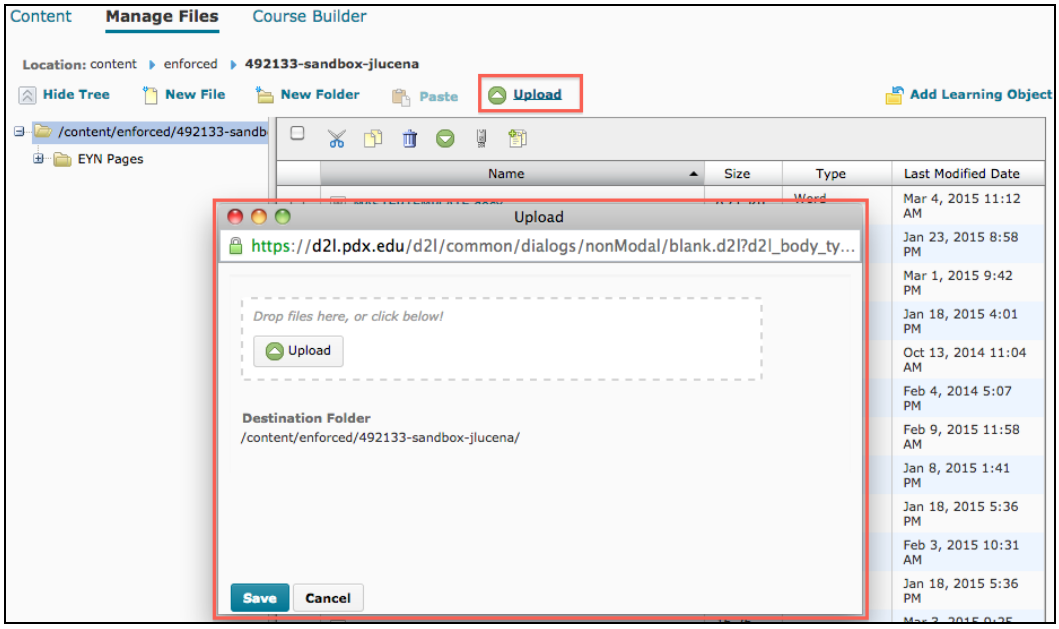
From the Course Administration area, select Manage Files.



Find the Word version of the file you would like to update/edit, then download the file on to your device.



Make changes to the documents, convert to PDF if you wish, then upload the updated file to your course files to be linked anywhere in the course.



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D2L Tutorial

QUIZZES

- Creating a question library:
  - Question Library - Adding Questions to a Quiz (Part 1)
  - Question Library - Adding Questions to a Quiz (Part 2)

- Creating quizzes:
  - Quizzes - Populate a Quiz with Questions from Question Library
  - Quizzes - Create a Quiz with a Randomized Set of Questions

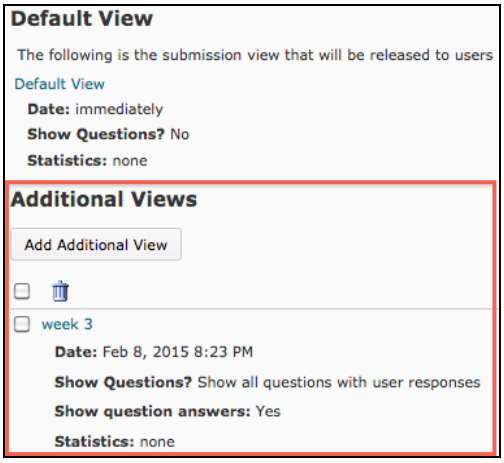
- Quiz grading: Quizzes - Associate a Quiz with a Grade Item - Instructor

- Quiz restrictions: Quizzes - Restrictions and Attempts

- Quiz assessments: Quizzes - Associate a Quiz with a Grade Item

- Quiz submission views: Quizzes - Objectives, Submissions, & Reports*

*Note: do not edit "Default View". Only use "Additional View" and set specific date and time.



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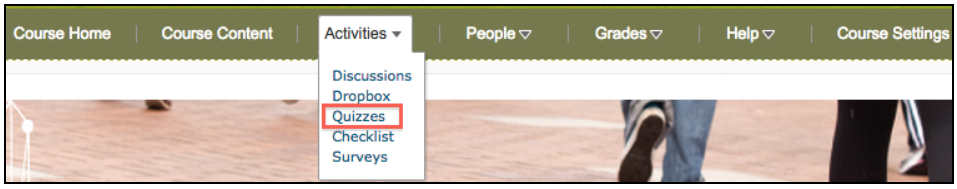
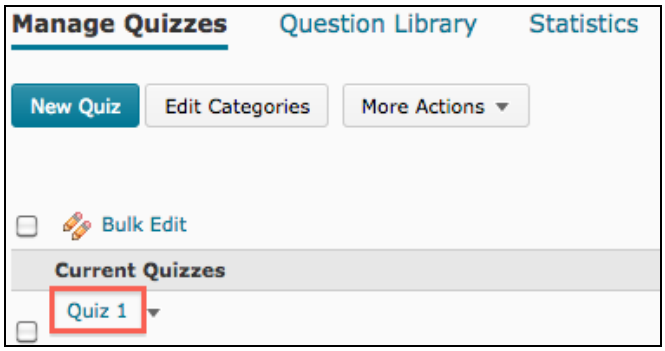
D2L Tutorial

QUIZ SETTINGS

From your course Homepage, select Activities > Quizzes.

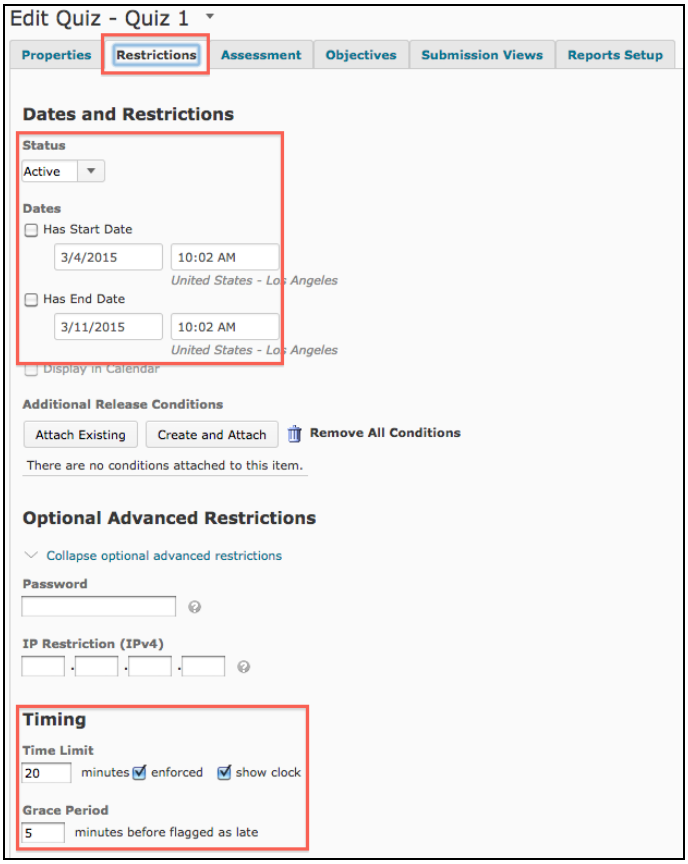


Then select the quiz you want to review.

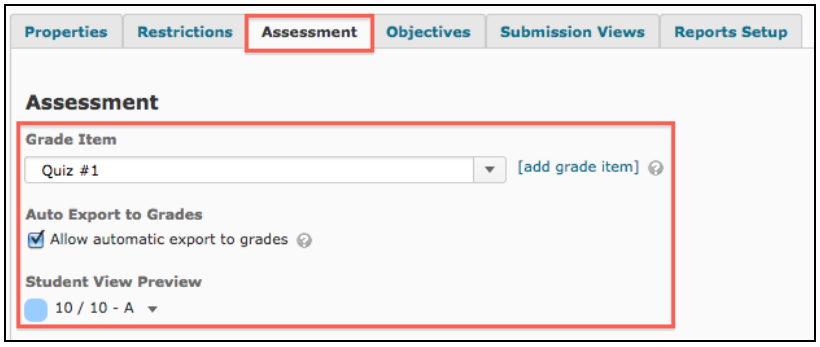


Once in the quiz, review Restriction settings by selecting the Restrictions tab.

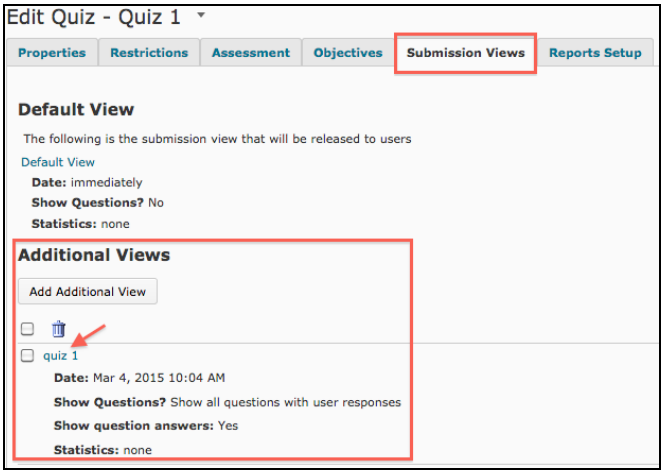
Be sure to review Status, Dates, and Timing (the suggested length is 2-4 minutes per question.



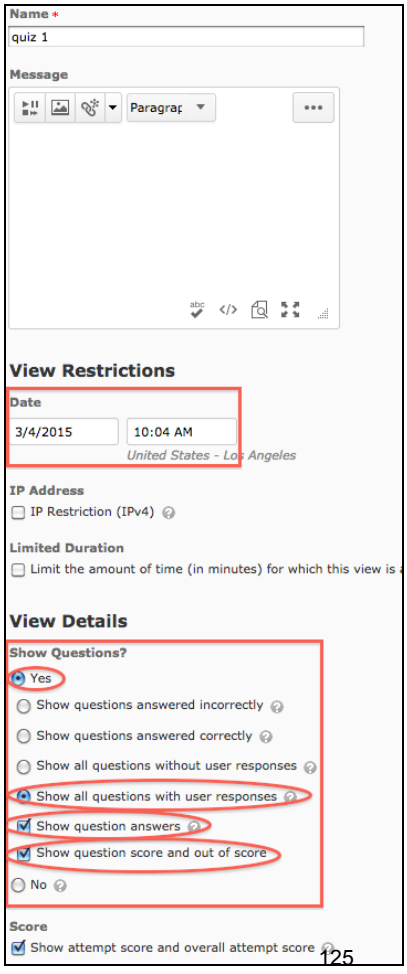
Review the quiz assessment, by selecting the Assessment tab. Be sure there is a Grade Item associated with the quiz, that the grade is being exported to Grades (gradebook), and the student view is set.



Review the Submission View by selecting Submission Views, then select the quiz title under Additional Views.



Review Date and Time the submission view will be released (this should be 12am following the 11:59pm close of any given quiz). Also be sure to review the Show Questions area for the right combination for students to use this feature as a study tool.



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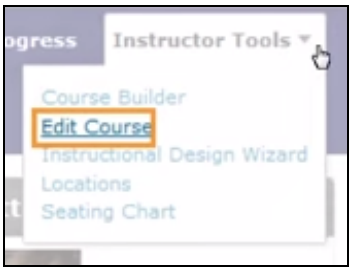
D2L Tutorial

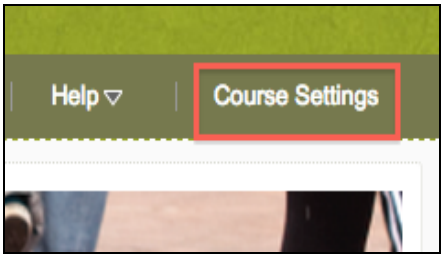
MANAGE FILES

- Uploading files to your course: [Manage Files - Introduction]*

*Note: this video points to “Instructor Tools” to access “Course Administration”



However, in our program courses you will find “Course Administration” under “Course Settings” in the Navbar



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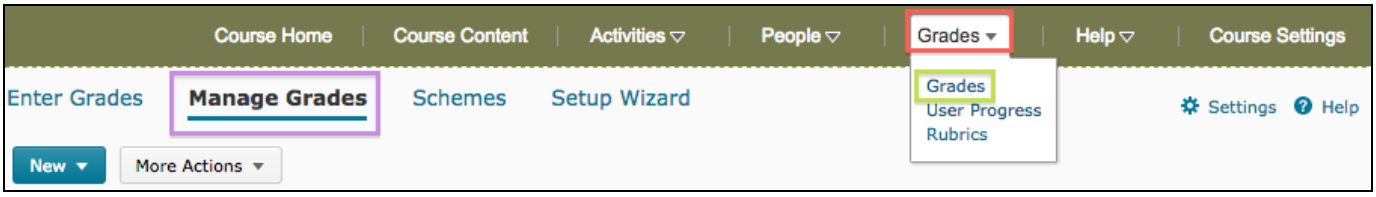
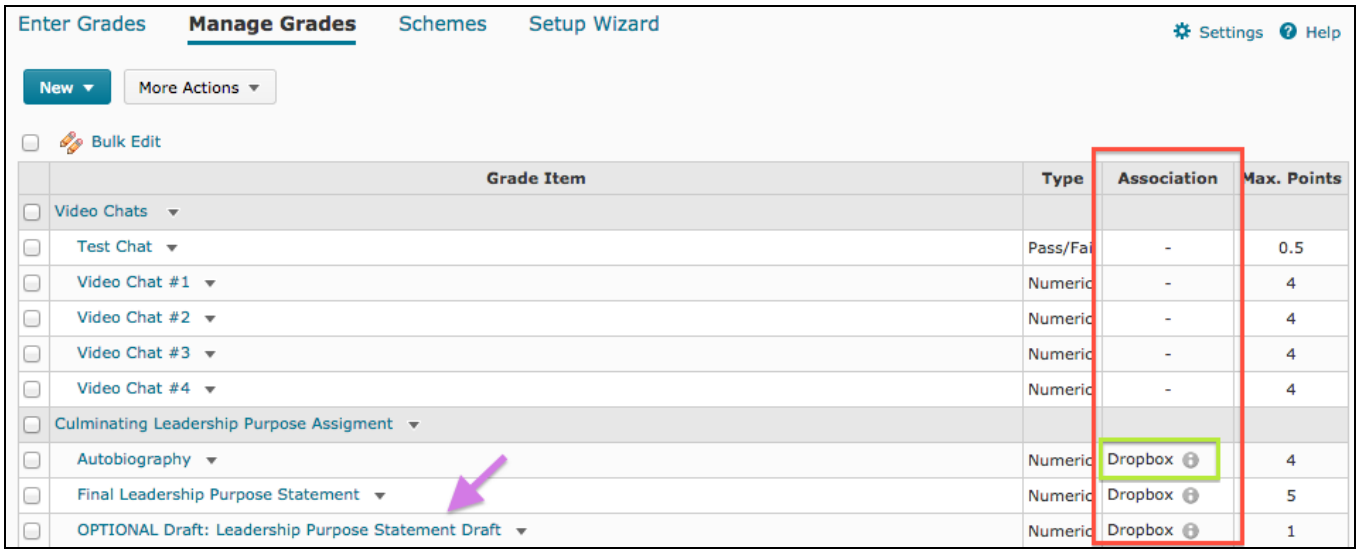
D2L Tutorial

GRADEBOOK ASSOCIATIONS & POINTS

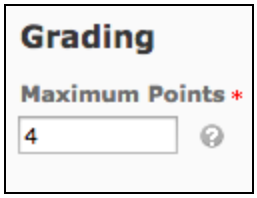
The sequence for arriving at the Gradebook Manage Grades area is: Grades (red), Grades (green), Manage Grades (purple).



Once in the Manage Grades area, you will want to make sure that your Associations are marked with the name of the D2L activity tool that is linked to the grade item (shown below in green).



To change the Point for each item, select the grade item title (show above in purple), and edit the Grading Points area.



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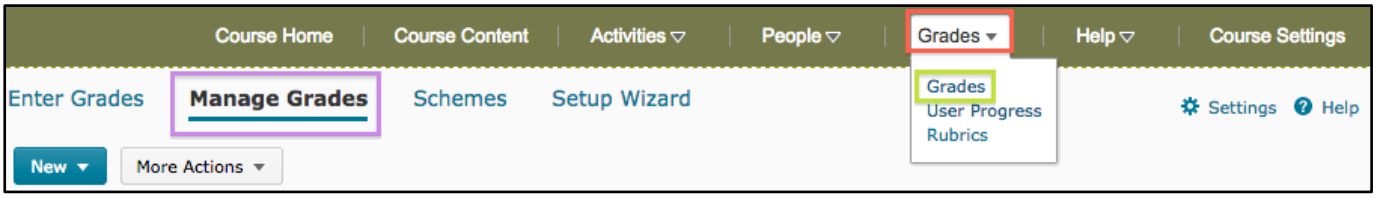
D2L Tutorial

GRADEBOOK

- Grades - Points - Create a Category *

*Notes: This tutorial begins in the Gradebook, Manage Grades area. The sequence for arriving



at the Gradebook is: Grades (red), Grades (green), Manage Grades (purple).

- Grades - New Grade Item *

  *Note: This tutorial begins with the Setup Wizard, however our program gradebooks have already been created. Select Grades to begin (see image above).

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Elements of the Acceptance Email Notice:

1. Acknowledgement
    a. Welcome Student to Cohort
2. Next steps
    a. Orientation
    b. Course Registration
        i. Saori's Contact Information
    c. Degree Map/Course Sequence (Optional Section)
3. Technology Requirements
    a. Online Program Technology Requirements
4. Returning Students
    a. Contacting Help Desk
        i. Login Issue
            1. Password Reset
        ii. Help Desk Contact Information

Email Template:

Dear {MR/MS} {LAST_NAME}

Congratulations! You have been admitted to the School of Business Online Degree Program with a specialization in {Management & Leadership/Supply & Logistics Management} for {TERM} {YEAR}. {Insert language for conditional acceptance for students with a GPA less than 2.75}

Allow us to commend you on your achievement. Admission into the School of Business Administration's online program is competitive. We look forward to working with you as you pursue your academic goals at Portland State University.

Each entry term, all new students are highly encouraged to participate in a one day on-campus orientation we call "Kick Off Days". Your "Kick Off Days" orientation will take place on {MONTH}{DAY}{YEAR}. This orientation represents the only time you are strongly encouraged to come to campus, and we find students who attend this event experience a more seamless transition into our online program.
*Please note, Kick Off Days is separate from the required PSU Orientation.

To ensure your smooth registration for classes, you need to contact Saori Clark, your SBA adviser, by telephone at (503) 725-2323; or by email, saoric@pdx.edu. Saori will assist you with the registration process.

Please note, students admitted to the online program should review the minimum technology specification for online learning at Portland State University. Additionally, the School of

Business Administration does require students to have both a webcam and microphone to participate in mandatory webconferencing that we call “video chats”.

Finally, if you are a returning PSU student and have login issues with your student account, please contact the PSU Help Desk.

Once again, allow us to congratulate you on your acceptance into the School of Business Administration at Portland State University. Please accept our best wishes for a most rewarding course of study.

Jeanne Enders, Ph.D Executive Director, SBA Online Programs	Gary Steadman Associate Director, Online Business Education

Admitting Students to the Online Program:
Students may be admitted to the online program if they have completed the required prerequisite courses* and meet the minimum GPA requirement of 3.0 (transfer and/or PSU).
To admit students:

1. Make sure that the student is already admitted to PSU for the correct term (SGASTDN and SAAADMS) in Banner
2. Add the business major (06 - ZSPCCBA) in Banner
3. Add the attribute (BOML = mgmt or BOSL = slm - ZPSATTR) in Banner
4. Send the program admission letter.
5. It is also a good idea to let them know about the SBA differential tuition fee. If they are currently enrolled in courses prior to the official end of the term, you may wait to add the major code until the term is officially over so they are not charged additional SBA fees.
6. Add the student to the google doc "all admitted online students" for the appropriate term/cohort.
7. Update their status in the CRM

All program admissions requirements can be found online here:
http://www.pdx.edu/sba/apply-for-your-online-business-degree

You will want to follow up to see if the student has attended PSU Orientation, and if not make sure to touch base with them about signing up for one so they can register for classes. Students must attend a PSU Orientation prior to registering. An online Orientation is available, business students can select this option when they sign up for orientation. This can be checked in the Orientation Manager.

*Prerequisite courses include the following, all must be passed with a grade of C- or higher:
BA 101, 205, 211, 213, EC 201, 202, COMM 220, STAT 243, WR 121

Students who enter the program at 2.5 (or below a 3.0):
These students may still be admissible if they do meet the regular on campus admission requirements. Make sure that they realize they are getting an exception, and that they understand how the SBA probation* works, as they will essentially be on probation when they start.

We also create an academic/scholarship plan with them. The idea is to do this super hands on approach for their first term, and then as the student demonstrates they are doing better, not as much. If you find that the students are doing really well, then you can definitely adjust the plan as necessary.
Every plan is different depending on the student, but a typical plan can include:

- taking an assessment to help them (and us) understand how they learn best and what challenges they may have

- creating a “check in” schedule (particularly around major assignments, tough times in the term, etc). The check ins are also a time to reinforce that they know you are there to support them and looking out for them, rather than being punitive and looking over their shoulder.
- monitoring their D2L involvement a little closer than is typical (look for completed/missed assignments, did they sign up for video chats, are they contributing to discussions, are they contributing to their team)
- checking in with their teachers if it looks like they are falling behind.

*SBA Probation applies to any student whose PSU and/or PSU business GPA falls below a 2.5. Students on probation have three terms in which to raise their GPA (if a student does not take any classes one term, that term does not count against them). If they are not able to raise their GPA by the end of the third term, they are disqualified from the SBA.

Admissions Exceptions:

We follow the UPO SBA Admissions requirements, for the most part. However, we are flexible if a student has one class left to complete prior to entering the program- because we only admit twice a year, we don’t like students taking their cluster classes outside of the program and there are limited online options for them at PSU to take while they are fulfilling that final requirement. These courses aren’t waived, and we typically ask students to complete the missing course within the next couple of terms or over the following summer.

If a student has a poor GPA from many years ago, but has a recent GPA that is much better, we also typically make an exception for admission. In these cases, I usually have the student write a statement about why they do not meet the GPA requirement, and what has changed in their life since to allow them to do better this time. We get a lot of returning students, who entered school at 18 and did poorly, but have returned to PCC (or somewhere) to complete pre-req’s and have 4.0’s.

Probation:

None of our students have been on probation yet, but if that should happen we will do similar academic plans (as is mentioned above) for these students. The academic plan would be implemented in the first term of probation. The UPO sends out official notification, but you should follow up with any students as well. You will know if a student is on probation, because we check grades at the end of every term.